

Saturday 27 August 2016

Amateur Photographer

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The cameras, lenses and accessories
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Make cash with your camera

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- **Earn money** from portraits, landscapes, galleries and more
- **What sells** at stock libraries



'Stock sales paid off my mortgage'
page 16



Freeze frame

René Koster follows Shackleton's footsteps in Antarctica

Stereo Ga Ga

Queen's **Brian May** shows AP his stereoscopic viewer for smartphones



APOY 2016 We take a close look at your winning macro photos from round 5

SONY



FE 85mm F1.4 GM

FE 70-200mm F2.8 GM OSS

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Tomorrow's lenses today, from Sony

Lens standards are changing. Advances in camera performance and soaring creative ideals demand a new approach to lens technology.

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With these new additions, there are now 20 full-frame e-mount lenses available, giving you all the tools you need to capture the ultimate shot.

All lens availability is dependent on market release dates. Discover more at www.sony.co.uk

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Once upon a time, choosing a career as a professional photographer seemed like a safe choice. Ordinary folk didn't understand things like f stops, so aside from a few Uncle Bobs with SLRs or even older kit, they had to pay a professional photographer for decent photos, and this would always be the case. Who knew?

Nowadays, thanks to digital cameras and smartphones, and the democratisation of

photography they've enabled, trying to make money with your camera is a much bigger challenge. Yet, lots of people manage to do it: some as a nice sideline to pay for their hobby or fund photographic trips, others as a full-time job. So this week, we talk to a selection of successful photographic moneymakers from a variety of photography genres and get their tips and insights. Read on and you too could turn your pixels into pounds.

Nigel Atherton, Editor

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ONLINE PICTURE OF THE WEEK

© ANDREW WEST



Rose

by Andrew West

Sony Alpha 7, 35mm, 1/1250sec
at f/2.8, ISO 100

This picture was uploaded to our Flickr page. 'The image you see here was taken in my front garden,' says Andrew. 'The weather had been very nice over the previous few days so I thought I would pop out and see what was blooming. I saw the rose from a low angle, and it looked good against the blue sky so I took the shot.'

'There has been a fair bit of colour manipulation, which has resulted in the pink background. I was not 100% happy with the results so tried to add a texture in Photoshop.'

'I increased the brightness of the rose head and increased the yellows, which helped to make the flower pop. After a little vignette and some sharpening the image was finished and uploaded to Flickr.'

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Send us your pictures If you'd like to see your work published in *Amateur Photographer*, here's how to send us your images:

Email Email a selection of low-res images (up to 5MB of attachments in total) to appicturedesk@timeinc.com.

CD/DVD Send us a disc of high-resolution JPEG, TIFF or PSD images (at least 2480 pixels along its longest length), with a contact sheet, to the address on page 23.

Via our online communities Post your pictures into our Flickr group, Facebook page, Twitter feed, or the gallery on our website. See details above.

Transparencies/prints Well-packaged prints or slides (without glass mounts) should be sent by Special Delivery, with a return SAE, to the address on page 23.

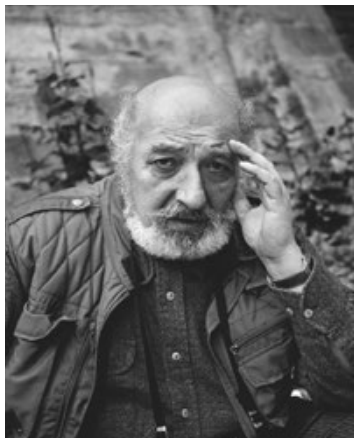
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NEWS ROUND-UP

The week in brief, edited by Chris Cheesman

Leica gong for Magnum ace

Magnum photographer Ara Güler has won the Leica Hall of Fame Award. The Turkish photographer is renowned for his b&w images of Istanbul in the 1950s and 1960s. His work will be celebrated at the Leica Masters of Photography Gallery at the Photokina show in Cologne, Germany.



© ARA GÜLER/LEICA CAMERA AG



New travel tripod and monopod

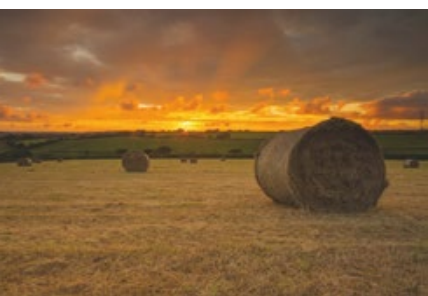
Polaroid has unwrapped a new travel tripod – the Pro Series tripod (£74.99) – and two-in-one telescopic monopod – the Polaroid Varipod monopod (£39.99). The carbon-fibre tripod can extend to more than 55in, reducing down to 12.5in, while the monopod extends up to 65in and doubles up as a tripod.

Drone the World

Holidays designed to give a drone's eye view of your travels – captured by photographers, cameramen and directors who have worked on Hollywood movies – have been launched in the UK. The Drone the World holidays, by Black Tomato, cost from £4,000 per person. For details visit www.blacktomato.com.



© IMAGE COURTESY WWW.BLACKTOMATO.COM



© SAM HUSSEY

Club spurs stardom

Amateur photographer Sam Hussey, who won the Share Your Summer competition and the chance to showcase his work at 52 Jessops stores nationwide, says joining a camera club was the secret to his success. His fellow photo enthusiasts at the club

taught him how to use the manual settings on his camera.

RPS wedding workshops

The Royal Photographic Society is planning a two-day wedding photography workshop in Lacock, Wiltshire, from 17-18 September. The sessions cost £165 per person (£140 for members). Subjects covered include lighting pitfalls and how to plan a wedding shoot. See www.rps.org/learning/workshops.



© JESS HENWELL

WEEKEND PROJECT

Rain needn't be a pain

Regardless of the season, rain is a fact of life in the UK. So don't put your camera away at the first sign of rain. In fact, a grey, rainy day can be more photogenic than a hot day with blue sky and blazing sunshine, because blocky shadows and crude blasting light can limit your options. If you plan to shoot in the rain, take some precautions. First, consider a long lens with a deep lens hood – these enable you to shoot from underneath doorways or arches for shelter. Try to keep your camera dry if it's not weather-sealed – an old shower cap or sealable sandwich bag can work well. And, wear waterproofs, as it's difficult to be creative when you're drenched. With all this sorted, you're good to go.

1 Look for reflections and puddles at midday or after dusk when street lights come on. Soaking paving stones also reflect buildings. Use a burst of flash to illuminate hard-driving rain, making it stand out against the scenery.

2 Don't be put off by a grey sky; it's a good time to try minimalist photography skills. Seascapes work well in minimalist b&w, as can lone trees, man-made structures like pylons and groynes, and reflections.



© THE LIFE PICTURE COLLECTION/GETTY IMAGES



BIG picture

Celebrating 100 years with a look back at Ansel Adams's famous image

◀ On 25 August, the US National Park Service celebrates its 100th birthday. The service was set up back in 1916 to manage the special natural areas that pepper the US topography. One such area is the Teton mountain range and Snake River of the Rocky Mountains in north USA, and here we see an image of the area taken by the revered landscape photographer Ansel Adams. This is one of his most famous images, and it functions as a nice distillation of the master's overall approach to photography. Note how he uses a limited tonal range to draw your eye to the image's focal point – the snaking river. Adams achieved his beautiful tonal ranges using his famous zone system: a method to identify the optimal exposure and development for a scene. For more on the National park centenary celebrations, visit www.nationalparks.org.

Words & numbers

My big hobby is photography. I collect stereo photographs from the 19th century

Brian May, CBE

English musician, singer, songwriter and astrophysicist

3 You can also get shots of people in the rain. Photographer Keith Morris makes good money from images of wet weather and how the British react to it – see pages 16-17 for more of his stock photo secrets.

4 If the rain clouds part and the sun breaks through, the skies can look dramatic. Watch out for rainbows too. You may need to use a polariser to reduce glare/haze or an ND Grad filter to balance exposure.

When the sun breaks through heavy rain clouds, grab your camera



© ISTOCKPHOTO.COM/MAGNIFICOLIF

\$40,000

Value of camera kit stolen from photographer Brett Costello at a café before the Olympics in Rio de Janeiro, Brazil

SOURCE: BUSINESSINSIDER.COM



© GERALDINE CRIMMINS

'I asked him to pose for me next to some graffiti because I thought it would make a really good photo,' said Geraldine

London's homeless raise thousands with eye-catching images

LONDON'S homeless community has turned its talents to photography to take pictures for a calendar that is set to raise thousands of pounds. Around 100 people affected by homelessness were handed Fujifilm single-use cameras by Café Art. From more than 5,000 colour and b&w prints, 20 were chosen to star in the 2017 Café Art MyLondon calendar. Café Art is an organisation that connects homeless people with the wider community through art.

Among this year's winners is Geraldine Crimmins, whose picture,

'Ray of Light' (top), which is of her friend, is the starring image for March 2017. Geraldine has experienced substance abuse that cost her her house and business before she 'got clean' a few years ago.

Richard Fletcher, who belongs to community project ARTfitzrovia, spotted a 'Drivers Wanted' sign next to a miniature bus in the window of a pizza parlour (below left). Hugh Gary is an ex-army man whose image of a phone box at Mayfield Lavender Farm (above right), near Croydon, takes pride of place in May.

Worldwide media coverage of last year's calendar allowed Café Art to launch a photography mentoring programme with the Royal Photographic Society (RPS). A photographer known as Beatrice, who had a winning photo in the 2015 calendar, took part in the mentoring group. Her calendar entry 'Out of the blue' is set to grace the July section.

'It was a really hot day. I liked the blue of the sky and the white of the wall,' said Beatrice. 'I looked around



© HUGH GARY

Former army man Hugh Gary's picture of this phone box has been selected as the 'May' image

and saw the red watering can. Perfect! It was still not quite right, though. I raised my hand and it cast a strong shadow on the wall, as if I was reaching for the watering can. Finally, I was pleased with this composition.'

Organisers have launched a Kickstarter appeal to raise money to help cover the 2017 calendar's £12,000 printing costs. Money raised from the calendar is ploughed back into the project to pay for printing, art materials and courses, and to reward the winning photographers. Calendar sales have raised more than £45,000 for art groups since 2012. The judging panel included representatives from The RPS, Fujifilm and AP news editor Chris Cheesman.



© RICHARD FLETCHER

Richard Fletcher, who is sleeping rough, shot the 'April' image



Photo archive body launched

A NEW national body set to provide advice, knowledge and support on photographic collections has been awarded £55,000 in funding from Arts Council England.

The soon-to-be launched Photographic Collections Network will comprise a steering group made up of representatives from the Royal Photographic Society, Victoria and Albert (V&A) Museum, National Media Museum (pictured) and photography network Redeye, among others.

Paul Herrmann, director of Redeye and chair of the new body, said: 'It will include mapping of collections and research, exchanging knowledge about collections management, and hopefully build wider public knowledge and support for our photographic archives and collections.'



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Jessops' original Leicester store

Jessops returns to Leicester roots

 JESSOPS has returned to its Leicester roots for the first time since it went out of business under former owners in 2013. The move marks a historic return home for Jessops – a business originally started as a mail-order company by Frank Jessop in 1935.

In January 2013, Jessops was forced to close all 187 of its stores when it went into administration. Later, the Jessops brand was taken over by entrepreneur Peter Jones who has since

opened more than 50 high street stores, but none in Leicester.

Jessops CEO Neil Old said: 'The last three years have been a whirlwind for Jessops, and 81 years since its inception, we couldn't be prouder to return to the birthplace of the brand.'

'Our new shop will offer a fully immersive experience into the world of photography for all levels and abilities.'

The new shop, due to open on 19 August at the Highcross shopping centre, will initially employ

10 staff. It will occupy a space of 1,880 ft² and provide Jessops Academy courses, alongside photo products and printing services. Old added: 'Our team of expert and passionate staff will be dedicated to offering the best customer service that Leicester has to offer.'

'And with our "price match promise" you can be sure that you're getting the best price available on the high street and online – with the added bonus of expert advice from a professional photographer.'

Camera sales slump after Japan quake

 SALES OF Olympus and Nikon cameras fell in the weeks following the Kumamoto earthquake in April, according to statements released by both companies. The Japanese quake was partly blamed for quarterly falls in camera sales from April to June.

Olympus reported a 25% drop in camera sales from April to June, causing its imaging business to slip into the red by 218 million yen (around £1.63m) – despite efforts to 'squeeze' expenses. Last year, it made a 1.1 billion yen profit in the same period. The company said, 'Sales and income down due to temporary mirrorless camera market



Nikon reported strong sales of the D500, but sales of its system cameras fell 30%

stagnancy caused by the Kumamoto Earthquake and planned 2nd-half launches of new products.'

According to Nikon, its decline in sales and profits was also partly due to the 'shrinking digital camera market'.

For the latest news visit www.amateurphotographer.co.uk

Get up & go

The most interesting things to see, to do and to shoot this week. By Geoff Harris

LONDON



© RAPHAEL ALBERT

Raphael Albert Miss Black and Beautiful

From the late 1960s to the early 1990s, Albert organised and documented numerous black beauty pageants and cultural events in London, while building a portfolio of photographs of aspiring models. This is a

fascinating cultural document being held at Autograph ABP, Rivington Place in London.

Until 24 September, autograph-abp.co.uk/exhibitions/miss-black-and-beautiful

LONDON



© SIMON PHIPPS

Béton Brut by Simon Phipps

Intriguing photographs of brutalist architecture, screen-printed in monochrome onto brushed aluminium. Phipps's careful selection of materials captures one of the properties of brutalism – 'its not concerned with the material, but the quality of the material, what can [it] do?'

1 September-31 October, <http://bit.ly/2aQ6dhm>

BOURNEMOUTH



© SUE MACPHERSON

Look

An MA documentary project on blindness by Sue MacPherson. It shows how, with courage and determination, people with visual disabilities embrace numerous activities and challenges. The exhibition is being shown at the Arts University.

6-10 September, www.suemacpherson.co.uk



© VICTORIA AND ALBERT MUSEUM

LONDON

The Camera Exposed

A fascinating display of over 120 photographs at the Victoria and Albert Museum that explore the camera as a subject in its own

right. Both amateurs and well-known professionals are featured. The earliest photograph in the display dates back to 1853.

Until 5 March 2017, <http://bit.ly/2b8ltCd>

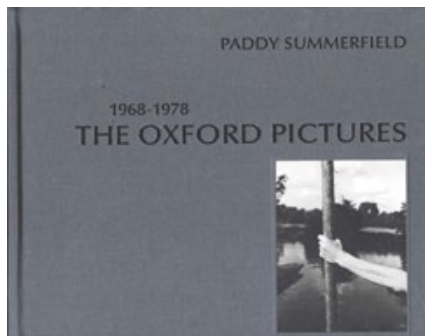
Sibylle Bergemann: Photographien

Bergemann's work covers diverse subjects like fashion, reportage, photographic essays, urban and rural landscapes and portraits. The social context was always key in Bergemann's work as seen in her critical analysis of reality during the days of former East Germany.

Until 25 September, <http://bit.ly/2b8lQwo>



© SIBYLLE BERGEMANN



Bookshelf

The Oxford Pictures 1968-1978

by Paddy Summerfield

Paddy Summerfield's images of Oxford students are a nostalgic look at days gone by. Yet beneath them lies an uneasy melancholy, as **Oliver Atwell** finds out

Published by

Dewi Lewis

Price £30

96 pages

hardback

ISBN 978-1-

90789-399-5

★★★★★

If the 1960s were a time of British 'boy-done-good' photographers exploding onto the glamorous international scene, then the 1970s seemed to move in a somewhat opposite direction. It was around this time that a series of photographers came to the fore who were undaunted by the idea of almost turning the camera inwards and creating a much more personal vision of the world around them.

This is perhaps largely a response to the numerous photographers from the USA, who demonstrated that deep beauty could be found in the everyday. William Eggleston, for example, who, with just a simple image of a light bulb on a red ceiling, showed budding photographers that if they open their eyes a little wider they could find photographic opportunities everywhere. Add to that list Robert Frank, Walker Evans



The everyday and familiar antics of students take on a strange poetic quality in Summerfield's images

'Often I sensed a loneliness in the students I photographed'

and Edward Weston, and you begin to see how a young photographer may have been inspired to take a fresh, almost uncharted approach to photography.

Photographers undoubtedly became so much more aware of the camera in their hands. No longer did they have to slave to commercial media briefs to make images. They could actually just make images as a form of self-expression.

Between 1968 and 1978, Paddy Summerfield documented Oxford University students in the summer terms (or Trinity terms). These sun-drenched days began as one would expect – a little romance, drinking yourself into a stupor, lounging by the river and on the lawns – but as we can see from these images the pressures of education and impending adulthood meant those heady days soon gave way to endless studying and revision.

Paddy was still a young man himself when he made these images, no older in fact than the subjects he was shooting. He trained at the Guildford School of Art in the Photography and Film departments, and started working on these images when he was still a first-year student. As Paddy himself relates, the link between the photographer and his subjects is the degree to which uncertainty and loneliness seemed to dominate their lives.



Summer days soon give way to the pressures of studying and endless revision for impending exams; this image also sums up the shifting attitudes of a generation soon to receive the keys to the world



Two young lovers obscure their faces

‘Often, I sensed a loneliness in the students I photographed,’ says Paddy. ‘We were all lonely together.’

Growing pains

On the surface, perhaps, the images seem idyllic. They look as if they should be full of frivolity. This is, after all, Oxford University, the intellectual allotment for the elite. The glittering privilege we’ve come to expect from images with such subjects are strangely absent here, though. Instead, in image after image, we find a weird sort of

alienation. Many of the pictures feature subjects with turned-away or obscured faces. In this sense there is nothing to latch on to – no eyes, – so we feel almost as alienated as the subjects themselves appear. Elements of doubt and melancholy infest the frames and it’s perhaps fair to say that here we can see the spare and minimalist influence of the European cinema of the day. Even in the scenes that seem to suggest some degree of reverie and debauchery, something doesn’t feel quite right. In these scenes, we witness the familiar costumes and rituals, but they seem almost staged, such is the sparse nature of Paddy’s every frame.

The collection is bookended by two portraits. In both, a look of awkwardness lies plastered on the young men’s faces. It’s here that we see the real tension that’s inherent in *The Oxford Pictures*. It’s the painful uncertainty of youth. They are making the tumultuous transition into adulthood, a world of careers, marriage, children and bills. The weight on their shoulders is crushing, no doubt exacerbated by the fact that they also have to contest with the degree of expectation afforded them by the label of ‘Oxford graduate’.

While the majority of us can in no way relate to the elite status these students enjoy (and Paddy does not expect you to), no matter what our background, we can all remember how frightening it was to stand on that precipice of adulthood and look over the edge to the dark unknown below.



Also out now

The latest and best books from the world of photography. By Oliver Atwell



100 Year 100 Buildings

By John Hill, Prestel, £24.99, 224 pages, softback, ISBN 978-3-79138-212-8



JOHN Hill is the founder of A Daily Dose of Architecture, a website that facilitates Hill’s passion and obsession for buildings. In this book – and it is a rather lovely book – Hill presents his selection of what he deems as the single most significant

building built each year from 1916 to 2015. Each building is afforded a generous amount of space, with every structure getting its own two-page spread. Hill has a keen eye for detail and each image is designed to bring out the truly interesting and often intricate elements of each building.

What makes this book such a success is that its appeal expands beyond those who are simply interested in architecture. Anyone with even the remotest interest in the visual arts will find something of value here. This is highly recommended.



Cats on Instagram

By @cats_of_instagram, Chronicle Books, £10.99, 144 pages, hardback, ISBN 978-1-45215-196-0



LAST week we looked at this book’s sister publication, *Dog’s on Instagram*. This week we find ourselves in the company of so many felines we don’t know what to do with them.

This book follows the same format as the previous one – it is a collation of images from an Instagram feed. The images are, of course, drenched in cute. My particular favourite is of an especially gormless specimen wearing a bow tie. In fact, I can’t stop looking at it. This is a book specifically tailored to the gift market, and as such you can’t go wrong if you’re looking to spoil the cat lover in your life, or perhaps even antagonise a dog lover. ★★★★★



Viewpoint Mike Smith

Working solely in black & white can make you more adept at perceiving contrast, tone, shape and texture

I knew it was a dream, but my mind decided to let the id indulge itself – it was a long panning shot across a remote Colorado plateau. There was a late afternoon sun, and bands of boulders and sparse vegetation pockmarked the landscape creating a visually compelling monochromatic vision of the vastness of the US mountain region. The shot slowly moved in, allowing me to pick out the shapes of a small cluster of buildings. The buildings cast unnaturally deformed shapes across the dusty tracks, overlapping and interweaving. Spindrift occasionally bounced across the frame drawing the eye down the line of buildings, with the overlap pine cladding blistered in parts. The wood grain was intensely weathered, forming grooves in the wooden planks.

At the end of the street stood a solitary person. Feet splayed slightly outward, and scuffed and cracked leather boots with spurs heavily scratched, dulled by a lifetime of use. The shot slowly panned up – jeans, leather belt with a holstered Colt Peacemaker. Alternating light/dark greytone formed a checked pattern on the shirt, over which there was a light coloured (tan?) leather waistcoat. The shot stopped at the Stetson-topped face: eyebrows were knotted, squinting in the sun; crow's feet under the eyes betrayed the weather beaten skin; and his short stubble was flecked with grey. This was an aged face, an experienced face; a face that had witnessed many things. The whole comprised individual elements rendered in exquisite detail.

The power of black & white

In black & white, colour is unnatural. To quote Walker Evans: 'Color tends to corrupt photography and absolute color corrupts it absolutely. Consider the way color film usually renders blue sky, green foliage, lipstick red, and the kiddies' playsuit. These are four simple words which must be whispered: color photography is vulgar.'

Let me qualify this with some reasoning.



Mono provides strong emphasis on contrast, tone, shape and texture

The eye uses the cornea and lens to focus light on the retina, using the iris to control the amount of light. The retina is formed of rods and cones. Rods are highly light sensitive but monochromatic, while there are three types of cones with sensitivity to either short, medium and long wavelengths of visible light. They remain monochromatic. After these electrical stimuli are fed via the optic nerve to the brain, the magic happens whereby we perceive colour. I imagine this is an evolutionary response, but how do we visualize in one (rather than three) images.

Our brain has become attuned to vision and particularly to colour. Once you remove colour, you are able to more adeptly perceive contrast, tone, shape and texture. Beauty lies in simplicity, and Adams, Weston, Sudek, Strand, Kertész were all masters of this. Now I'm not arguing that mono is 'better' than colour, but for me it is more expressive. We have become saturated with colour, and as a portrait photographer, clients see mono as both novel and beautiful.

If you haven't shot in black & white for a while take the Mono Challenge – set your camera's picture mode to mono and expressly focus on recording texture and shape. It can often help to truncate features and focus on detail rather than the whole. And just as with any of my photography, shooting is only half the story, with the digital darkroom giving flexibility in interpretation. My go-to choice is Google's Silver Efex Pro – and there's no excuse now that it's free!

Mike Smith is a London-based wedding and portrait photographer. Visit www.focali.co.uk

Do you have something you'd like to get off your chest? Send us your thoughts in around 500 words to the address on page 23 and win a year's digital subscription to AP, worth £79.99

Social life

Here are some of our favourite images from the world of social media this week



Twitter



Levon Biss @LevonBissPhoto

Levon Biss showed us his stunning macro insect portraits in AP 23 July. Here we see another dimension of his work with his beautiful portrait of gymnast Beck Downie, as she reveals a secret technique to aid palm grip.

Join the conversation @AP_Magazine



Instagram

Keith Ladzinski @ladzinski

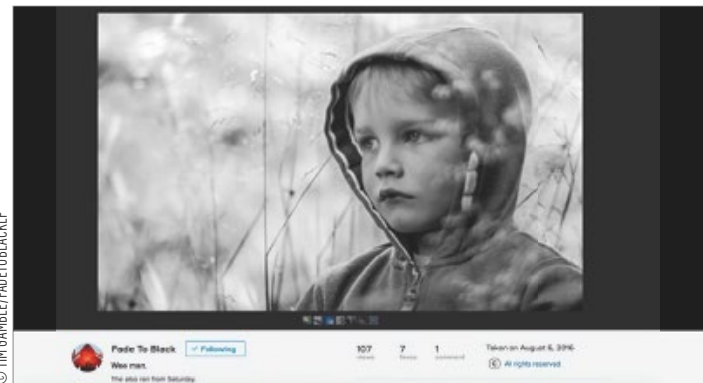


Despite the prevalence of landscape photography, some areas of the world still reveal genuine natural wonder. Here we see a golden shaft of autumn sunrise pouring through the Great Arch of Getu in China. It's the kind of astonishing image you can gaze at for ages.

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Flickr



FadeToBlackLP

There's something about the innocence of children that rubs off on an image, leading to lovely results. This is a perfect portrait, and one that makes good use of the tall grass around the child.

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Make cash with your camera

Times are tough, but there's still money to be made by talented and savvy photographers.
Geoff Harris reviews some of the options

In today's world, it's quite challenging for anyone trying to make money with a camera. Everybody is a photographer these days thanks to smartphones, and the tsunami of images posted online has diminished the perceived value of the photographic image (Google Chrome's image right-click doesn't help). So should we all give up trying to make money and just regard photography as a hobby or only as a pursuit for the independently wealthy? Certainly not. There are still plenty of thriving photographic businesses out there. Just like all those predictions that the internet would wipe out books or magazines turned out to be exaggerations, so are the bleak prophecies that smartphones will kill off the photography market. Over the next eight pages, we'll look at some of the ways in which you can monetise your hard-earned photographic skills, with plenty of case studies and practical tips along the way. As always, we'd love to hear your success stories.

© ISTOCKPHOTO.COM/ALEXSL AND TERRAFORNO



Weddings

SHOOTING a wedding is still one of the most popular ways of earning cash with your camera. The Society of Wedding and Portrait Photographers (SWPP) now has over 6,000 members. So what do readers moving into this potentially lucrative area need to think about?

Rob Sanderson is an award-winning, Liverpool-based photographer who has been in the business for over 10 years. '[Wedding photography] has got tougher as more and more photographers want to do it,' he says. 'But I still think there is cash to be made if you are producing work at the right standard. Newspaper stories of bungling photographers who have messed up a wedding reinforce the fact that it's worth spending money on someone who knows what he or she is doing.'

Rob stresses that you have to be 100% confident with your gear to be a successful wedding photographer. 'You don't get a second chance,' he adds. 'It can either be the most fun experience in the world or the biggest nightmare. You must know the venue, too. Scout it beforehand to check how the light will behave at specific times and seasons. Take plenty of test shots, as you have to deal with everything from the pitch black of the first dance to bright sunlight when people are outside.'

Preferred gear

Gear-wise, Rob now favours Fujifilm mirrorless cameras, and shrugs off any worries that the 'Uncle Bobs' (friends or relatives with a camera) might have more imposing-looking DSLRs. 'Some clients are relieved that I have a quiet, unobtrusive camera,' he adds. 'A smaller CSC is easier to blend in,



Flash often isn't allowed in church so 'fast' lenses are essential



Longer lenses capture 'moments' without the photographer intruding



You don't get a second chance once a wedding starts, so be 100% confident with focusing and exposure

'Always think of a worst-case scenario... and be honest with couples'

so I get more personal and intimate imagery. Most churches and registry offices won't allow bounce flash, so I tend to shoot at wide apertures, using higher ISOs. The latest Fujifilm primes are amazing – some are as wide as f/1.2. With regard to ISO, I do what I need to: I am more scared of camera movement from too slow a shutter speed than I am of noise. I will also use bounce flash or off-camera flash outside of the service when appropriate, but it's crucial to make the most of natural light.'

Things to remember

Rob stresses that people skills are crucial to succeed at weddings, particularly when organising group shots. 'Are you somebody who can naturally gather and cajole people in a non-aggressive manner? If not, you need to limit the group shots or get another guest to help,' he says.

Another pitfall is over-promising on the number of images. 'I don't specify a number, as it depends on the job,' Rob says. 'The couple are not buying a number of images; they are buying the story of their day. The editing side of this job can be very time consuming, so make sure you have an efficient workflow system in Lightroom or whatever – I use my own presets, but there are lots you can buy or try for free.'

Rob also emphasises the importance of having back-up gear and being honest with the couple before taking on the job. 'Not everyone can afford full-time pros, so there is definitely room for amateurs,' he says, but don't pretend to be a professional when you're not.'

Rob gets most of his work through word-of-mouth recommendations. He also ensures his website is easy to find via good SEO, rather than advertising on Facebook or in wedding magazines.

How much to charge?

'There's nothing wrong with doing a couple of jobs cheaply at the beginning to build your portfolio – that's what I did,' Rob suggests. 'As you get more experienced, don't give away your work for free as wedding photography isn't easy, but at the same time be realistic. As an amateur you're unlikely to be able to justify charging £2,000 a job, as a top professional would.'

ATTEND A WORKSHOP

If you're thinking of having a go at shooting weddings, Rob urges you to attend a workshop before starting. Here are some options.

Aspire Photography Training

(www.aspirephotographytraining.co.uk) runs short beginner courses as well as year-long Bespoke courses for amateur photographers

The Society of Wedding and Portrait Photographers (SWPP)

(www.swpp.co.uk) regularly runs workshops and courses, and has an annual convention in London

Royal Photographic Society (RPS)

(www.rps.org/learning/workshops) runs wedding photography and portrait workshops, and members get a discount.



Rob Sanderson has been in the wedding photography business for more than 10 years. He is based in Liverpool, and runs his own workshops via Fujiholics.com. Visit his website at www.rob sanderson photography.co.uk



ALL PICTURES THESE PAGES © KEITH MORRIS

Selling to stock libraries

ALONG with weddings and commercial portraits, selling images for stock is another classic revenue stream for amateurs and professionals alike. As with weddings, the competition is stiff, but if you find a niche and deliver sharp, well-exposed (and composed) images, there's still good money to be made. Just ask Keith Morris, a freelance stock shooter for Alamy and other libraries. 'My gross sales

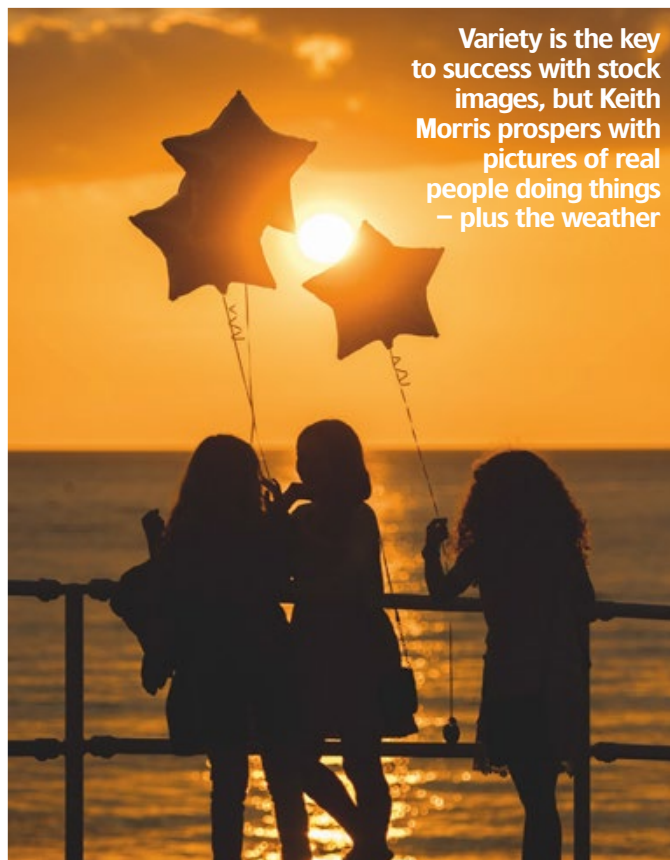
with Alamy come to about \$336,000, which has paid for my house,' he reports. Remarkably, most of Keith's stock images are taken within walking distance of where he lives in Aberystwyth, Ceredigion. 'I don't travel and haven't been abroad since 1987,' he adds. 'I've only been to England three times in the last decade! So these are all pictures I find when I go walking around Aberystwyth.'



Keith Morris has been a freelance photographer for over 30 years and is a stock photographer for Alamy and other libraries. Visit www.artswebwales.com

Photographing the weather

Another lucrative subject area is the weather. 'What sells in news feeds are people suffering bad weather or stuck in floods, says Keith. If it's a wet stormy day, I'm out there shooting people under umbrellas. People enjoying hot sunny days do well, too.' While some readers may be put off trying to sell to stock libraries because of the technical criteria, Keith dismisses any suggestion that these are very strict. 'The file size requirement is quite small, so if you can't make a 5MB



Variety is the key to success with stock images, but Keith Morris prospers with pictures of real people doing things – plus the weather



The word from Shutterstock

MANY of Keith's points are echoed by Keren Sachs, content director at global stock giant Shutterstock.

'We have over 90 million pictures, and it tends to be the authentic images that perform well – real people doing real things,' she says. 'We look for well-composed, well-lit images from photographers with a "point of view" that comes through.'

'There's also a strong market for images that show real families, capture regional and local flavour, and show people around the world living life. Food images are popular, too, as are our Olympic Games images and people interacting with new technology.'

'Our customers are very diverse: everyone from graphic designers to major advertisers and book publishers. There's a massive appetite for images in this age of social media, and bigger companies won't take the risk of grabbing low-res images from Google. The companies realise they have to source and license the images properly. So the stock market is still strong for talented photographers.'

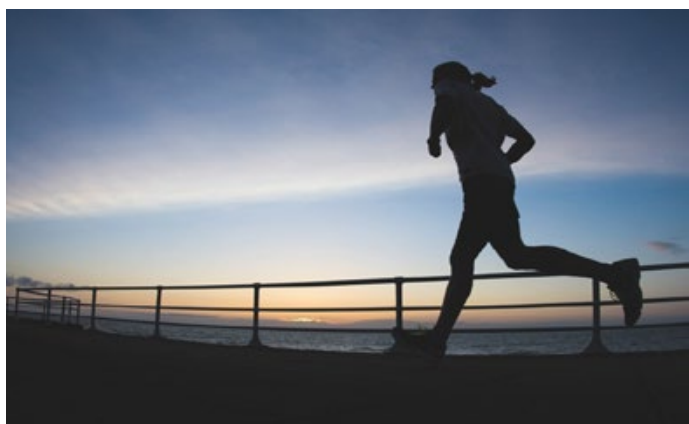


image that is sharp, well exposed and relatively noise-free, then you shouldn't be in this business.'

Many newbies forget about composition, too. 'Make sure you leave enough space around the image for text, so don't compose too tightly,' he adds. 'And submit vertical and horizontal options to give customers maximum choice.'

Not your everyday images

Keith will set up model shoots on location to illustrate those subjects he feels are short of realistic,

'My gross sales with Alamy come to about \$336,000, which has paid for my house'

high-quality stock imagery, such as mental-health abuse and other sensitive topics.

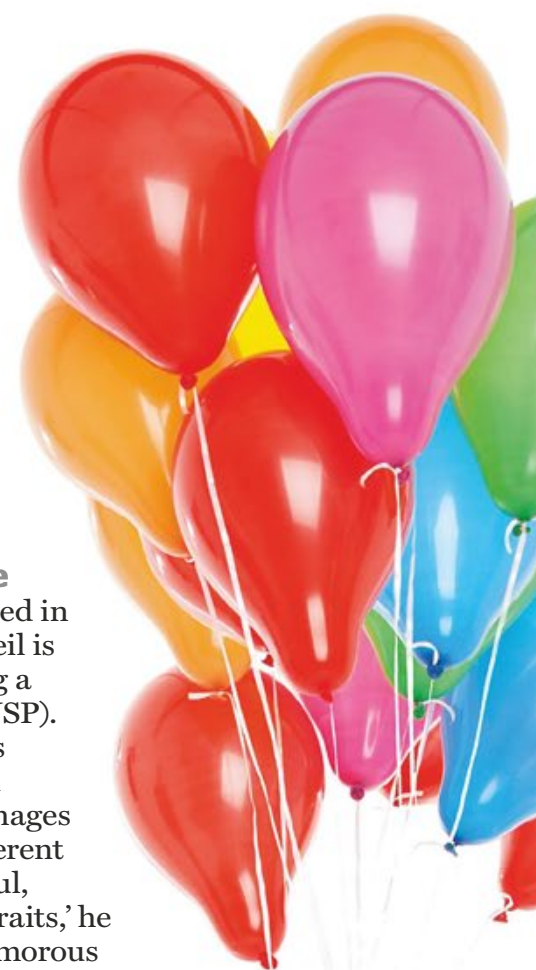
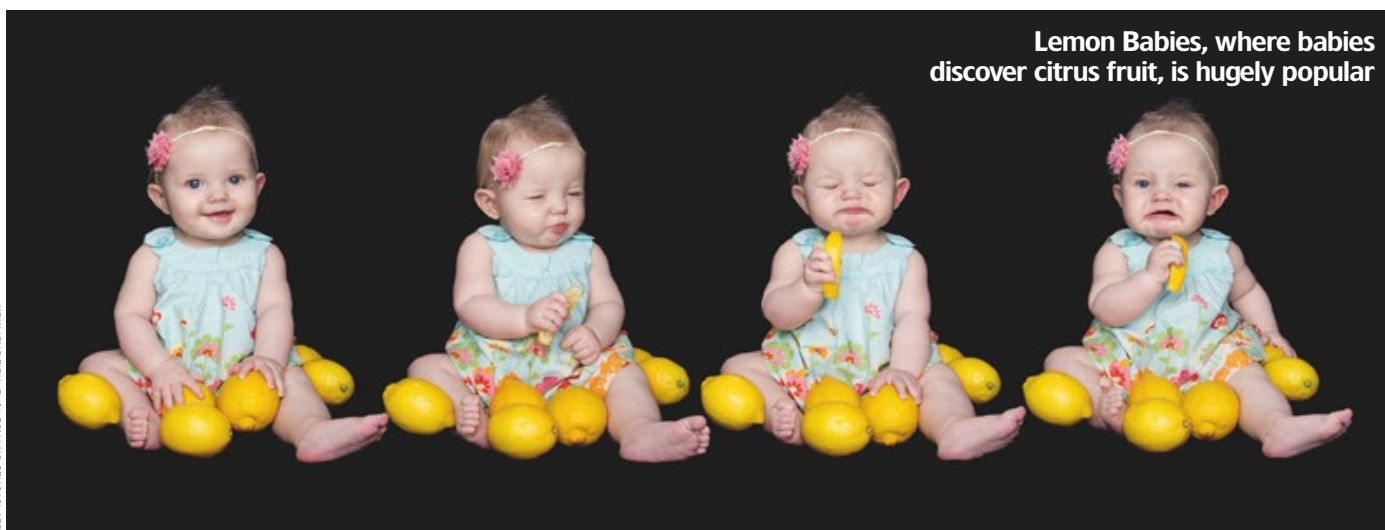
Regarding model-release forms (MRs), Keith explains there's no need for MRs when you photograph people in 'public' spaces or for editorial usage: 'My basic rule of thumb is: would this person/these people have a reasonable expectation of privacy

in the situation/place they are in?' Keith then marks the images in Alamy's system as lacking MRs.

'If a client wants to use them for commercial purposes, then the onus is on them to be satisfied that the usage isn't problematic,' adds Keith. Any "posed" photos (in either the studio or on location) will have a model-release form.'

ALL PICTURES ON PAGE 18 © NEIL BREMNER

Lemon Babies, where babies discover citrus fruit, is hugely popular



Family portraits

THERE are a number of professionals, semi-pros and amateurs in the UK selling shots of kids to dewy-eyed parents and relations. So what do you need to know to monetise photography 'in the family way'?

Neil Bremner is a Somerset-based portrait photographer who has built a thriving business from scratch. 'I opened my studio in 2013 after planning it all the previous year,' Neil explains. 'I'd worked for Venture, a major professional portrait studio, and did a few other jobs before opening in Glastonbury.'

Getting his name out there

Neil reckons his biggest challenge was getting his name out there. 'My business plan took into account the fact that I was in a rural location, so there'd be less footfall than in a city,' he says. 'Social media was a godsend here. I should have been promoting myself on Facebook five or six months before opening.'

Initially, Neil used social media for promotions and taster deals, but customers soon began talking about his work on Facebook and Twitter. 'Local people began to realise that my style was more like that of a "city"



Humour has become a unique selling point for Neil in a competitive market

studio, but they didn't have to travel to Bristol or Bath,' he adds. Joining a business-networking group was beneficial too: 'I joined BNI and in the first year, and BNI referrals accounted for 20% of my income.'

Finding one's niche

Besides being well versed in portrait techniques, Neil is also clear about finding a unique selling point (USP). 'After about six months in the business I began exploring composite images as something a bit different from the usual colourful, interactive family portraits,' he says. I realised that humorous images were popular, and humour kind of became my USP.'

Another breakthrough was 'Lemon Babies' – inviting mums and toddlers to the studio and then recording the child's unwittingly comical reactions to sucking on citrus fruit. 'I developed this idea after looking back at a video of my eldest eating raspberries,' he says. 'It worked well for the target market and it became like an open day in the studio for local mums.'

Even though most of his bookings are for babies and toddler portraits, Neil has successfully diversified into a more 'fine-art' approach aimed at older kids. 'There's definitely still a market for commercial family portrait photography,' Neil reflects. 'If you have a definite style or selling point that puts you a notch above, you can still do well.'



Neil Bremner is a portrait photographer based in Somerset. He opened his studio in 2013. Visit madeportraits.com



An active kid against a clean white background is a classic approach

TIPS FOR FAMILY PORTRAIT SUCCESS

Neil's tips on how to become successful in the family-portrait business

1 'Getting your name out there is crucial. It doesn't matter if your work is 10 times better than the person down the road – if they're better known, they'll get the business.' It is also important to start promoting your business early – months before opening your studio or taking up new projects.

2 'Networking is really important so other businesses get to know you and spread the word. They usually have families who may want a photographer, too.' Neil joined BNI, but there are other national groups, and local chambers of commerce may sometimes organise free networking events.

3 'Social media is incredibly important in this market, but be funny and humorous – people are turned off by heavy selling. And try different market approaches – advertising and mail drops didn't work for me, but experiment. Just don't chuck too much money away at one thing.'

Selling images to the press

SELLING documentary images to newspapers and magazines is a well-established income stream. But how feasible is it in 2016? Local papers are closing at an alarming rate and the nationals have pole-axed their image-payment rates. It's not all gloom and doom, though. Andrew Fusek Peters has an enviable track record for appearing in the national press, and shares some of his insights.

How lucrative is it?
'Although it's good to sell mainstream images to national papers, the rate is about £40-£60 per image so you'd struggle to make a living from it,' he observes. 'So selling images is perhaps better seen as a sideline occupation at the moment, rather than a full-time career option. In terms of selling images, what seems to work are pictures that tell a story – they don't necessarily need to be technically perfect. My image of a Chinese chef with dragon-shaped flames is a good example. Humorous images work too. For example, my image of a red kite

feeding station, with a crow chasing a red kite (see below), told a story and the *Metro* loved it.'

Look for the quirky
Andrew sells a lot of images via the Mercury agency, and reckons agencies will look for quirky images as they tend to get picked up by busy picture editors in the press. However, it's not a job for the sensitive or thin-skinned. 'You also have to learn not to take rejection personally,' he says. 'I took an image of the reflection of the Milky Way in a pool, which in most circumstances I think would have been widely picked up. Unfortunately it came out on the same day as the Chilcot Report, and the newspapers were only interested in this story.'
Despite the tough market conditions for a freelance press photographer, Andrew is far from giving up. 'I only picked up a camera three years ago – it's like a real drug,' he says. 'And who knows? *National Geographic* might see my images in the paper one day and give me a call!'



Images of the night sky as well as astronomical events are popular



You're unlikely to sell a wildlife shot alone to the papers unless there's a story attached to it, or it's quirky



Andrew Fusek Peters is an author-turned-photographer based in Shropshire. A number of his images have appeared in the national press. Visit www.andrewfusekpeters.com

THIS GUY MUST BE RAVEN MAD TO CHASE AFTER ME!

A majestic bird of prey appears puzzled at being chased by a lowly crow. The red kite's look of 'shock and awe' as it flew over farmland near Long Mynd, Shropshire, was captured by photographer Andrew Fusek Peters. 'Crows can be quite feisty but this one had a real bee in his bonnet,' said the father-of-two. 'The kite is a lot bigger than the crow, so I think the picture perfectly summarises how we would imagine it might feel!'

Mr Peters, from Lydbury North, Shropshire, used a shutter speed of 1/4,000th of a second to take the photo with his Canon 720 camera. 'When birds fly at this speed the most people usually see is just a blur so I was really happy to capture their facial expressions,' the 50-year-old said. Red kites once faced extinction in Britain but are now flourishing thanks to conservation programmes. Thousands of families in Reading have taken to leaving meat out for them, experts reported last year.

Eyes on the sky: Mr Peters with his camera

METRO BITES

- A TEEN was knifed in the heart by a woman egged on by chants of 'stab 'em' in a street, the Old Bailey heard. Maxine Benson, 33, denies murdering Alfie Stone, 18, in Ickenham, west London, in November.
- TESCO sales are still falling. The supermarket saw takings dip by 0.2 per cent in the 12 weeks to March 27. But analyst Kantar Worldpanel says it will return to growth within the next few months.
- THE flood of new legal highs means that it is 'unfeasible' they can all be controlled. Any overall regulation system would mean banning a 'huge range' of chemicals, a report by EU drug monitors claims.
- DAMAGED overhead power lines near Birmingham airport caused long delays yesterday for thousands of rail passengers. Services to Edinburgh, Wales, London and Manchester were hit.

'What seems to work are images that tell a story – they don't need to be technically perfect'



Don't forget the photo press
Andrew has also been featured in photography magazines, such as *Amateur Photographer*, *What Digital Camera* and *PhotoPlus*
1 'A good way to make contacts in the photo press is to attend large shows such as The Photography Show. Take an iPad or tablet as it's a quick and effective way to show your best images. And then, don't be afraid to grab some of the key staff on the stands.'
2 'You may not get paid very much, if at all, for appearing in some photo magazines, but it's useful publicity for raising your profile in the industry. Editors on magazines that might actually pay, are more likely to contact you after seeing your work in print, so get your pictures and your name out there.'

Selling to galleries

EXHIBITING is a good way to get your work known, but you need to choose the venues carefully. Try to find a specialist photography gallery, such as The Brighton Gallery in East Sussex, which is a successful venue on the town's seafront.

'I get quite a few photographers coming into the gallery asking if we would be interested in showing their work,' says the gallery's owner and founder, Finn Hopson. 'Generally, we tend to pick photographs that are a bit different than the norm – for instance, Brighton Pier has been shot to death, so it needs to be a particularly interesting or unusual image of the pier for it to stand out.'

Think about costs

Before agreeing to work with a gallery or exhibit in a local venue, think carefully about your costs. The Brighton Gallery licenses the image, and takes care of printing, framing and mounting. If the picture sells, the photographer is paid by the gallery. 'This works well as we can print and frame their work to match the style of other prints,' adds Finn. 'We get a good deal from framers so I am confident I can do it more cheaply than the photographer. So hopefully it's less of a risk for photographers, as they don't have to spend a lot of money printing and framing images that don't sell; it's also lower risk for us, because if the image doesn't sell I can re-use the frame or mount.'

Never underestimate the cost of printing and framing.

Picking the right images

It's also vital to select those images for display that are going to print well. 'Be paranoid about issues that

will show up on a print, such as oversharpening haloes and insufficient resolution,' adds Finn. 'You don't have to take physical prints to show the gallery when you are negotiating, but you need to be confident that they will look good framed. Think about the size you are printing and framing, too. Very large prints will appeal to a smaller market than, say, an A4.'

Research how much other photographs are selling for (or not selling for) in local galleries. Be realistic about how much you can charge if you are relatively unknown. Finn hasn't noticed that people will pay more for black & white prints, either, which squashes an old photography myth.



© FINN HOPSON



Finn Hopson is a landscape photographer from Brighton. In 2014 he opened the Brighton Photography Gallery. Visit www.finnhopson.com



Top tips for promoting

Here are some top tips on getting the best out of a photography exhibition in a gallery or a local venue

1 Promote the show strongly on social media, but try to find an angle or quirky story rather than go for a hard sell.

2 Distribute a press release for the local newspaper or radio station, as

Check out your local galleries, then carefully check the print sales terms and conditions

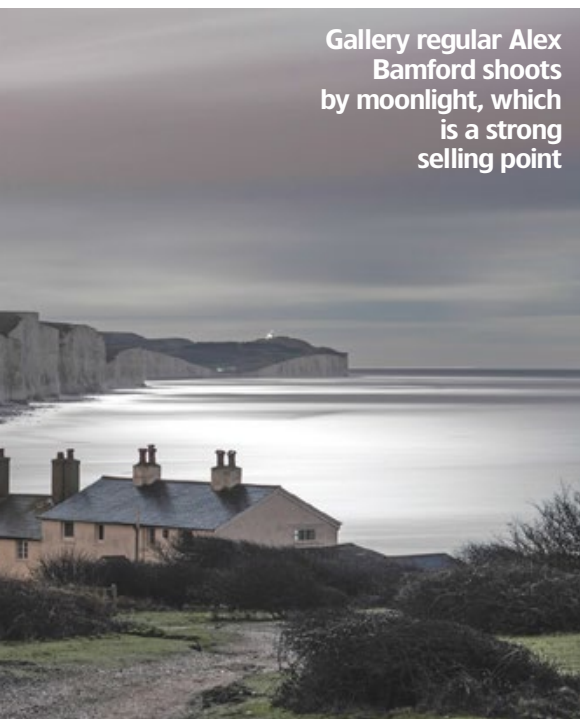


© FINN HOPSON

Eye-catching long-exposure images – ones hard to take on a smartphone – tend to sell well



Gallery regular Alex Bamford shoots by moonlight, which is a strong selling point



© ALEX BAMFORD, WWW.ALEXBAMFORD.COM

Running courses and workshops

LAST but not least, many experienced photographers in highly competitive genres such as landscape and travel photography, run courses and workshops as a way of supplementing their income. Light and Land is the biggest photography workshop and course provider in the UK, and seasoned tutor Phil Malpas shares some insights to help photographers thinking of trying their hand at teaching.

‘You do get different levels [of photographers], so you have to be careful that everyone gets an equal bite of the cherry, not just the beginners,’ he says. ‘When teaching an experienced photographer, it’s often more about the subtleties of opinion, so it’s a different discussion. We also encourage clients to talk to each other; little groups within the group appear and people make friends.’

Being different

Running courses and workshops is a crowded market, but Phil reckons there is still space for new entrants so long as they offer something different. ‘There are hundreds of Lake District tours, for example, and Light and Land is at the more expensive end, so we have to make sure ours is the best,’ he adds. ‘We do hear horror stories of photographers who need to earn some money, organise a workshop and then leave the



Phil Malpas is a freelance photographer, educator and writer living in Swindon, Wiltshire. Since joining Light and Land in 2002, Phil has become one of their most prolific and well-established tour leaders. Visit www.philmalpas.com

students stranded while they go off to shoot their own projects!’

Be ready to work hard

Phil points out that running workshops can be very intense and tiring work, as it’s such a big responsibility. ‘We may not be the most famous photographers on the planet, but we will put every ounce of effort into ensuring the students have a good time – if they do, they will often come again,’ he says.

‘You sometimes get difficult people signing up, but they’re in the minority. Everyone has paid the same amount of money and we treat everyone equally. As a tour leader I feel I have the right to refuse to travel with a difficult person again, as he or she will upset everyone else.’

Students have a right to be demanding, so don’t try and work on your own projects, too



© PHIL MALPAS

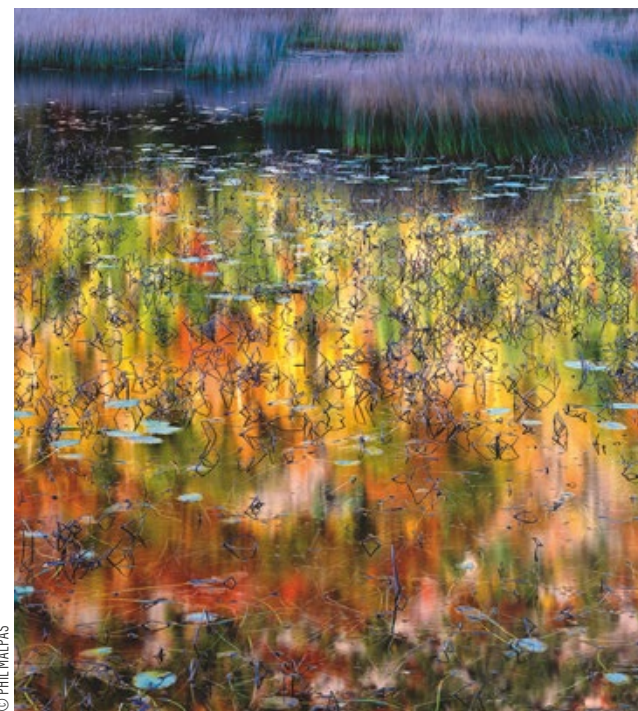
SUCCEED WITH WORKSHOPS

Here are some of Phil’s top tips to help you succeed with organising photography workshops

1 ‘On our workshops, we adopt the approach that we will take some pictures and will use our cameras to demonstrate ideas, approaches and techniques, but we are always available to help when required. On arrival at each location we describe the photographic opportunities that are available. We set a time limit that ensures nobody feels rushed or is left “hanging about”’

2 ‘Intimate knowledge of a location is vital. We believe clients are paying a premium to travel with us, so try to arrange some special events as well. For many people a photography workshop is also a holiday, so all the non-photographic components must be well planned and researched. You must ensure that everyone is properly insured, and plan for the worst.’

3 ‘Once the tour is over, stay in touch with clients and encourage them to share their images. It can help with re-bookings or attract new business.’



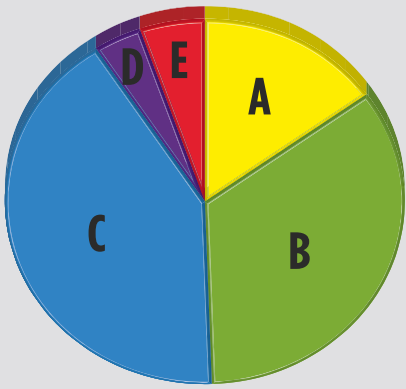
© PHIL MALPAS

You also need to be able to teach unusual and creative approaches

your own exhibition

well as photography magazines and websites. These are always after content for their events pages or segments, such as the *Get up and Go* feature in AP (page 7).

3 Produce flyers for people to take away with them when you meet them; this is a great way to promote your online sales or any courses or workshops you run.



In AP 6 August, we asked...

Have you ever tried shooting wildlife in your garden?

You answered...

A Yes, and I've set up specific areas to do it	15%
B Yes, I'll try to photograph anything that shows up	34%
C Yes, but only occasionally	41%
D No, I'm not interested	4%
E No, I don't have a garden	6%

What you said

'I have discovered and learned much from shooting wildlife in my garden. Never had a new species in my garden... My favourite is probably still the spiky harvestman by my front door step in early summer. Really common but looks like something from another planet.'

'I'm lucky with a Snowdonian river flowing through the border, attracting all sorts of wildlife; just wish I had a longer micro lens.'

'Don't actually have a garden as such, just patches of grass and the odd flower-bed round the car-park. Plenty of trees surrounding us. So, lots of birds, insects, invertebrates and so on. And the odd grey squirrel'

'I use the camera to shoot snails, as part of my scientific research.'

'The only time I have ever seen a Sparrow Hawk was in my back garden one Sunday morning. There was a D2x with a 300mm lens on the table so I took a photograph through the window.'

Join the debate on the AP forum

This week we ask

Do you earn any money from photography?

Vote online www.amateurphotographer.co.uk

Top Technique features

What's trending on the AP website



- 1 How to make your own passport photos at home, from passport photo size to printing
- 2 Rock steady: image stabilisation explained
- 3 Improving sharpness
- 4 Top 12 macro photography tips
- 5 Depth of field tips: How to control the zone of sharpness in an image

Inbox

Email amateurphotographer@timeinc.com and include your full postal address. Write to Inbox, Amateur Photographer, Time Inc. (UK), Pinehurst 2, Pinehurst Road, Farnborough Business Park, Farnborough, Hants GU14 7BF

LETTER OF THE WEEK

Memorable TV shows

Thanks for the news item 'Photographers compete in TV show' (7 days, AP 23 July), about the new series *Master of Photography* on Sky Arts. I watched the first episode on Thursday, 21 July, and feel it is the best programme on TV at the moment. The format is very much that of *MasterChef* (for photographers). The last similar programme I remember watching was the BBC's outstanding offering *The Genius of Photography*, which I watched avidly and subsequently bought the DVD of. This got me thinking that there are probably many photography-related programmes across the many TV channels, and I wondered if AP could possibly list 'recommended viewing' each week. I am sure many readers would appreciate this, and I expect the programme companies would welcome the



added exposure. Thanks for a great magazine that I first bought in 1972 and have been reading ever since.

Phil Hey, West Yorkshire

As someone who usually only finds out about great TV shows after they've been broadcast, I could probably do with a listing like this myself, Phil. I don't know how many relevant shows there are on a regular basis but we can certainly look into it – Nigel Atherton, Editor

LETTER OF THE WEEK WINS A 16GB SAMSUNG SD CARD. NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY



Win!

For high-quality photos and 4K UHD video recording, the Samsung 16GB PRO SDHC Class 10 card offers up to 90MB/s read and 50MB/s write speeds. Visit www.samsung.com

SAMSUNG

Portland Bill, Dorset

Excellent article by Jeremy Walker about Portland Bill, Dorset (*Location Guide*, AP 13 August). It is worth noting that the featured view of Pulpit Rock is almost impossible to achieve now owing to erosion. A low tide, ladder and a dangerous scramble down would still make it difficult to get the angle required to show

the 'arch' under Pulpit Rock. I have attached a photo I took during a workshop at Portland Bill in March 2016 showing a part of the 'photographer's platform' that had fallen, I wrote a piece about it here: www.electriclemonade.co.uk/portland-bill-erosion.

It certainly is an ever-changing landscape at 'The Bill'. The Pom Pom rock was destroyed in January 2014,

and a large amount of the lower shelf in front of the lighthouse, which used to be a great spot for photographing the sunset over Pulpit Rock, has also fallen into the sea. The base of Pulpit Rock is also looking rather thin these days, and surely it won't be long before this wonderful subject succumbs to the power of the sea. Get it while you can!

Mark Simpson, Hampshire



This picture shows the fallen part of 'photographer's platform'

Smartphone cameras

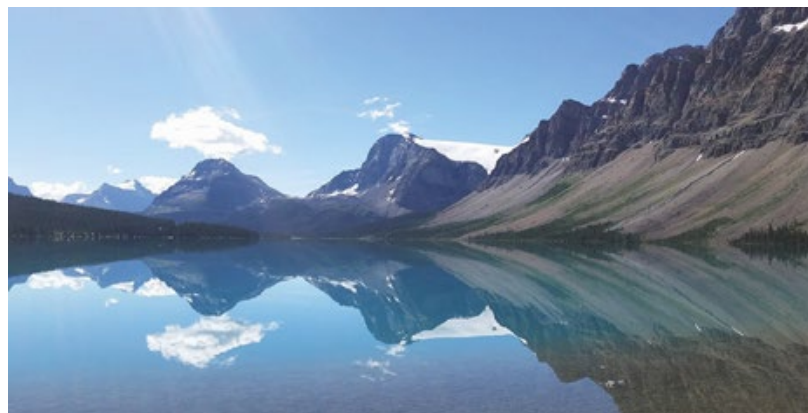
It is disheartening to find the Editor of AP writing, 'With proper cameras, selective blurring... becomes a very powerful method to draw attention to specific areas in an image. It is perhaps the most obvious signpost that a photograph was taken on an actual camera' (*Editorial*, AP 30 July). But smartphones are actual cameras and smartphone photographs now account for over half of all photos taken worldwide (Ofcom report, August 2015).

Selective blurring can in fact be achieved at the point of taking or, as shown in one of your articles in the issue, in post-processing.

An article by Jon Stapley on the AP website (4 June 2014) featured five professional photographers who had 'ditched their high-end kit for Apple's 8-million pixels.' Stapley introduced his article by writing: 'Our Deputy Editor recently made the incredible discovery of a man taking a photo of London's Big Ben with his iPhone, while a £5,300+ Hasselblad Lunar dangled around his neck. Incredible he may be, but this mystery stranger is far from alone.' Indeed he was not alone, and given the eight-fold increase in the number of photographers worldwide compared with a decade ago following an explosion in smartphone usage, is not now a good time for my favourite weekly photographic magazine to include regular and significant content relating to smartphone photography?

Trevor Jordan, Leicester

I take more photos on my iPhone than I do on 'proper' cameras, and currently have 1,897 images stored on it (backed up on iCloud); so you're preaching to the converted,



Bow Lake in British Columbia, Canada, taken on a Samsung mobile

Trevor. But I was making a distinction between dedicated cameras and cameraphones, and specifically the fact that in-camera shallow depth of field is very difficult to achieve when you have a tiny sensor and a very wideangle lens. Yes it can be done with certain apps or in post-production, but few people do this and the result doesn't look quite as authentic. That said, we regularly feature mobile photography and accessories, and we have a regular smartphone columnist, Lars Rehm. But while phones make a great second camera (and indeed an only camera for many people) a 'proper' large sensor, interchangeable lens camera will remain the tool of choice for the vast majority of AP readers for

the foreseeable future – Nigel Atherton, Editor

Composition capability

Further to your recent articles on mobile phone images, I am sending you a picture that was captured by my daughter, Linda Clegg, who is currently on holiday in Canada. She has been keeping the family updated on Facebook with a series of wonderful shots taken on her Samsung mobile phone. When Linda was a teenager I lent her my old Pentax K1000 for a school project, and her natural ability for composition was obvious. Combine that with almost any camera, a mobile phone in this case, and the results are wonderful. Above is Linda's picture of Bow Lake in British Columbia, Canada.

Robert Clegg, via email

In next week's issue On sale Tuesday 30 August

● Top photographers discuss the pros and cons of each system - and why they changed over

● Martin Evening tells us about his move to mirrorless

● We test how DSLR and mirrorless systems compare across three shoots

● We see how CSC lens systems measure up to those for DSLRs



● Paul Ratje swaps a DSLR for mirrorless in street and documentary photography

SPECIAL ISSUE

DSLR vs mirrorless

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Love in a cold climate

‘When you make a mistake with your film camera of, say, 1 stop, then it’s over’

setting sail from Argentina.

While Shackleton’s ship, *Endurance*, hit disaster when it became marooned on pack ice, fortunately no such calamity would befall René’s German-made vessel, despite it being of a similar vintage – it was built in 1911, the year in which Norwegian explorer Roald Amundsen defeated Captain Robert Scott in the race to the South Pole.

It was Hurley’s photo of the *Endurance*’s predicament – combined with a keen interest in history and exploration – that set René on his Antarctica venture. ‘Hurley took the photo at night and used a flash. I felt like I was watching a negative,’ says René.

Like the most compelling stories from history, René’s images have an enduring quality. Taken in November-December 2004, they first found acclaim when they won an accolade in the Travel Photographer of the Year awards in 2006. More recently, the images experienced something of a renaissance with coverage of the project in the *The Washington Post*.

Dual formats

René worked in digital and film, taking some 2,000 pictures using a Kodak DCS-14N DSLR with Nikon 24-200mm lenses, and shooting Kodak Ektachrome E100VS and E100GX on a Mamiya 7 II.

The film option forced him to concentrate more on taking pictures and, as he says: ‘Think twice about it because films are still expensive and there is also money involved in developing them.’

There was also less margin for error when shooting on film, which, René points out, requires a wider knowledge of lighting and exposure.

‘When you use a digital camera and make a mistake of, say, 3 stops, it’s not the end of the world,’ says René. ‘You can still get it right in Photoshop or Lightroom. But when you make a mistake with your film camera of, say, 1 stop, then it’s over, especially when you shoot on slide film.’

It was by observing light, colours and shapes that René was first attracted to photography, as it allows him to see beauty in things he may not otherwise have noticed.

‘Tallship amongst icebergs’, captured off Trinity Island using an 80mm lens

ALL PICTURES © RENÉ KOSTER

Dutch photographer **René Koster** has an unquenchable hunger for cold climates and going into the unexplored. He speaks to **Chris Cheesman** about his highly acclaimed Antarctica series

René Koster’s love affair with Antarctica was triggered by his fascination for the work of photographer Frank Hurley, who famously documented Ernest Shackleton’s epic expedition to the South Pole (1914-17). The paradoxical allure of Earth’s coldest and windiest continent led René to take sail on a tall ship, the bark *Europa*, on a voyage that would cover 1,600 nautical miles after first

‘One time, while returning to the ship, the dinghies were followed by a group of killer whales’



A glacier looms in the Bay of Coughtrey in Paradise Harbour



An abandoned building at Whalers Bay on Deception Island

➤ ‘I was always fascinated by the way film stills could affect me,’ says René. ‘Music and literature also moved me, but not in the way images did. They triggered me to create stories of my own.’

The three-week Antarctica voyage allowed René to envisage what Shackleton might have felt when confronted by such awe-inspiring icescapes. ‘Once we arrived in Antarctica, the contrast between the violent seas we had faced earlier and the immense silence of the ice-filled landscape couldn’t have been greater,’ he explains. ‘All the passengers on the ship fell quiet. All

references with the modern world were gone. It was like entering a completely different world with its own rules and will.’

Another time, another place

René admits he would have relished being an explorer in a bygone age, citing one of his favourite writers, the explorer Redmond O’Hanlon, who feels he was born in the wrong century. ‘But I don’t know if I would have had the required braveness,’ René admits.

On other expeditions, René has been called upon to help the crew when they are laid low with

René used a Nikon flash to highlight the snowflakes in this, his favourite shot from the trip



seasickness. Not so in Antarctica, where he was able to devote all his time to photography – leaving the captain and around 50 shipmates to get on with their jobs as researchers, biologists, journalists and fans of bird and animal life.

There was the odd scary moment, however. ‘Approaching the icebergs closely, you could hear the cracking of the ice,’ says René. ‘One time, while returning to the ship, the dinghies were followed by a group of killer whales. We could hear the excited yells from the people who were watching us from the ship, while in the dinghy all



What did René want to say with his pictures?

PROMPTED by Jim Casper, editor of contemporary photography website lensculture.com, René drew up an artist statement about his Antarctica project, which reads: 'Thoughts of frozen ships trapped in ice-covered seas cross my mind, images of the photographers who joined these expeditions to report of the unexplored. Fascinated by their stories, I head for the same circumstances as those of the early 20th century. A journey of longing, to a time that once was. A heroic saga; filled with hardship and adventure, in an infinite, barren land.'

Although the Antarctica series contains a reference to the past, René didn't want the photos to look as if they had been created with techniques available in the early 1900s. 'This is why I have deliberately chosen to work in colour, allowing the greyscale of the landscape to emphasise the blue captured in ice,' he explains. 'In my search for the right images, I have tried to avoid as many elements of the present time as possible; things that would remind me of everyday life. The calm misty weather gives me a sense of desolation and makes the world feel smaller.'

The slow rate of travelling by sailing ship influences my way of taking photographs: searching for stillness, harmony and tragedy in the landscape. Seeking beauty, the beauty of emptiness and cold.'

The image René is most proud of, entitled 'Ship in Snow Storm' (above), was captured in the Bay of Coughtrey Peninsula, Paradise Harbour. It shows a ship far away in the Antarctic landscape, with just a few ripples on the water surface, and the ship looking 'small and frail'. René says: For me, this photograph resembles the stillness that I value so much.'



➤ was quiet and nobody dared to move.'

Photography came with its own risks. Cameras may be weather proof, but batteries discharge quickly in cold weather, so René made sure they were safely tucked away in a bag or coat. To combat his arch enemy – condensation – his favourite accessory became a plastic bag.

René's photography thrives in such extreme climates. 'The elements enabled me to emphasise the hardships this journey to Antarctica posed,' explains René, who lives in Haarlem, Amsterdam.

Finding photography

René found his 'own way in photography' while studying at the Academy of Art and Design St Joost in Breda, the Netherlands. He also drew inspiration from his photographic heroes, including Steve McCurry, Martin Parr, Alex Webb and Sebastião Salgado.

'I'm also a great admirer of Robert Frank, whose book, *The Americans*, is so much more than a reportage about a country – it shows the soul of America in the 1950s,' he says.

René continues to draw much of his inspiration from the ice-filled outer reaches of the Earth. Last year, he visited a relatively unknown area of Greenland for a magazine shoot, where the ice became so thick he was forced to leave as winter closed in. The Greenland terrain, he reflects, was similar to that in Antarctica with its icebergs and 'desolate places'.

Although in the past he has been tempted to warmer climes such as Venezuela and the Caribbean, photography in a cold climate seems to be René's trademark, leading to more of what he excels at.

'When you make a reportage about cold areas, everybody assumes that you like it. So, they are always going to ask you to go to all the cold places. I've now been invited to Alaska again,' he adds.

One such admirer of his work is *Nautique*, a Dutch magazine that René contributes to regularly. It regards him as their cold-weather photographer, telling him, 'When you go to cold places, you come home with the best results.'

René mainly concentrates on travel photography, and although he also does portraiture, he prefers such shoots to be outside the studio. 'I love working on location and find it challenging to respond to situations,' he says.

Words of wisdom

Asked what advice he has for an aspiring professional, he says: 'Whether it's on location or in the studio, it's that feeling of flow, leading to that one moment in which everything comes together.'

Pressed to explain how this 'flow' is attained, René finds it tricky to answer. 'It's difficult to put your finger on because it's more to do with some kind of [unconscious] feeling I have at that moment.'

Assessing the quality of his work afterwards is a key part of this process and he believes a second

Penguins on the beach at Deception Island, with René's transport in the background



René's work concentrates mostly on travel photography and portraits for advertising agencies and magazines around the world. Work from his Antarctica project was awarded runner-up at Travel Photographer of The Year. To see more, visit www.renekosterphotography.nl

opinion is healthy. 'I think the photographer is his own worst editor,' says René. Someone else has to look at it because they are more neutral to the issue it represents or [to] just the photograph itself.'

Given his past success, René is – unsurprisingly – planning to revisit Antarctica next year, adding South Georgia to the itinerary. This time, though, his focus is likely to be on developing his own story, rather than referencing past expeditions such as Shackleton's.

Asked if he will adopt a more environmental angle given reports of global warming melting the polar icecaps, René seems unsure about what he will witness. 'I have to see the truth for myself,' he replies. 'I speak to people... who go every year to that same place and they say there isn't much change. Every year is different. Last year, they had a lot of ice compared to two years ago... it changes every year.'

Whether René will see a transformation in the icescapes on his next Antarctica adventure is unclear. A change of camera kit, however, is more certain. Next time, the weather-hardened photographer plans to ditch film and take more up-to-date kit, including his faithful Nikon D800. 'Nowadays, digital quality is so much better than 10 years ago, especially when you focus – it's so good,' he says.

If René's already stunning images are anything to go by, then we can only wonder what the march of technology will do for René's next Antarctic exploits.

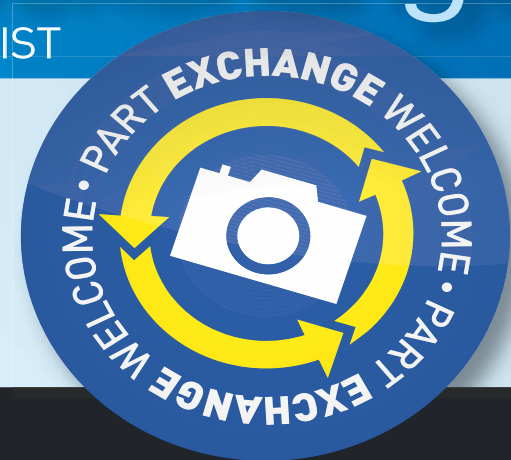




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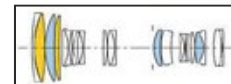
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One

Queen guitarist and stereoscopy enthusiast **Brian May** talks to **Chris Cheesman** at the launch of his OWL VR Smartphone

Brian May confesses to guests, 'My head's kind of spinning.' These guests have gathered at Dolby's plush offices in London's Soho Square to learn about his latest adventures in the world of 3D.

The Queen guitarist is in the throes of a 15-date European tour, and between gigs has flown back especially for the London launch of his OWL VR Smartphone Kit. He has stepped off stage in Barcelona, Spain, and has to jet off to Linz, Austria, first thing tomorrow morning. He may be weary from the travelling, but Brian's passion for what Victorians called stereoscopy – 'virtual reality' in 21st century jargon – remains undiminished.

This lifelong expert and fan of the third dimension began collecting stereo cards as a boy, starting with those given away for free with packets of Weetabix cereal. He now has 100,000 of the things.

Brian is ever keen to expound on all things 3D, and his interviews with journalists to promote his new stereo-viewing device are running behind – so late, in fact, that his PR entourage is told to vacate the screening room set aside for 'one-on-one' interviews.

Amateur Photographer's scheduled interview time came and went an hour ago, and it appears we have been defeated by the cleaners. Are we about to be shown the door? After all, Brian has been talking 3D for more than four hours and does have a plane to catch.

We needn't have worried, though. An upstairs meeting room comes to the rescue and, installed safely inside, Brian is relaxed and clearly relieved as he takes a seat and hears

On and off stage, Brian May has captured thousands of 3D images on tour with Queen

© CHRIS CHEESMAN

vision

this is his last interview of the day.

'Hooray,' he cries as if he's just come off stage on the final date of a tour after a long night of encores.

'How do you find time for all this 3D stuff?' I ask him. 'Is it your way of switching off?'

'I don't know what it is,' says Brian. 'I seem to be kind of driven. And I'm so fortunate that I get to do all the things that I dreamed of doing when I was a kid: being a rock star; stereoscopy; playing music; helping to give animals a voice, which I have always dreamed of; and astronomy. Maybe, I'm slightly nuts...'

He's certainly as nuts as ever about 3D. As he says: 'It's the reality [of it]. It's the absolute magic of feeling that you're there in some place you couldn't possibly be. It's like a time machine. You can find yourself back in a situation that you were in that you can recreate. Or you could be creating a situation like you are in when in the international space station, or you could be diving with sharks. And the more real you can make it, the more wonderful it is. It's just enchanting.'

Brian's new collapsible 3D device is a 21st century twist on one that Victorian enthusiasts first used to

view stereo cards. He sees 3D as now having gone full circle, returning to the days when Victorians first saw magic created before their eyes – a concept that gripped the world in the 1850s. In Brian's eyes, there is little difference between 'stereoscopy' in the 1850s, '3D' in the 1950s and 'VR' in the 21st century. 'The 360° [VR] thing is great, but basically you are looking at a stereoscope,' he says.

The musician-turned-inventor hopes to tap into a technology that has 'taken the consumer electronics industry by storm', as availability of VR content grows.

Keeping it simple

The appeal of Brian's OWL Stereo Viewer may lie in its simplicity and cost. For one thing, you don't need to wear uncomfortable 3D glasses. And crucially, it is designed to fit any type of smartphone.

It enables the user to view images taken by the user that are converted for 3D viewing using existing downloadable apps, view existing 3D content already available online, and VR material such as films and concerts.



'The phone is everyone's access to the universe,' says Brian

The musician has built a 100,000-strong collection of stereo cards

So how does the OWL differ from other viewing devices on the market, such as Google Cardboard or the new Oculus Rift headset?

The adjustable focusing may be key – especially for older users – but so is the ability to access a phone's buttons when attached to the device, Brian asserts. He tells AP that he developed his original OWL viewer to view stereo images in books 'because there was no viewer available in the whole bloody universe except a few Victorian ones'. He designed the new OWL so a smartphone could be attached to a magnetic back plate, using a removable steel strip that sticks to the phone with adhesive strips.

Queen in 3D

On and off-stage, Brian has captured thousands of images on tour with Queen, many of which may soon see the light of day. His friend and collaborator Denis Pellerin, from the London Stereoscopic Company, has been scanning all the 3D shots.

'I always had a 3D camera with me, so there are pictures of Queen on-stage and off-stage...' says Brian. 'I just have to assemble all the words now to make it into a book. It's a project I'd like to have off the ground next year: "Queen in 3D".'

The musician is casting his 3D net ever wider. He now writes soundtracks for 3D movies and filmed Queen's performance in Barcelona in 360° VR.

On stage or off, it seems Brian's head may be spinning for some time to come.



For a longer version of this interview, visit www.amateurphotographer.co.uk



London Stereoscopy Company OWL Virtual Reality Kit

● www.londonstereo.com/vr-kit.html ● £30 (including UK postage)

Andy Westlake explains the OWL VR kit

What is it?

The Virtual Reality (VR) kit is based on the London Stereoscopy Company's existing OWL viewer, which is designed for viewing stereoscopic prints. To work as a VR viewer for smartphones, the kit has two more parts: a magnetic holder that stows into the viewer, and a steel plate that sticks directly to your phone using double-sided tape.

With the device holder in place, the OWL can be used for viewing 3D photos on your phone. It can also be used as a VR viewer with appropriate apps.

How it works

The OWL viewer is a fairly simple device, with a pair of lenses at one end and a holder for your smartphone at the other. A sliding mechanism allows the distance between them to be varied for focusing.

How to use it

Once set up, you can use the OWL to view stereo photos or VR content on your phone. For example, you can view 3D images that you've shot using an app such as 3D Camera (iOS only, see page 46).

There's a knack to using a stereo or VR viewer – rather than focusing on the screen, you have to keep your eyes focused on the distance. The OWL works best with larger-screen phones that can display a pair of decent-sized images side-by-side. Even so it's not too bad with my iPhone SE and its 4in screen, but devices with smaller or lower resolution displays won't look great.

Unlike most VR viewers that have a fully enclosed design, the OWL is open, as a throwback to its original function as a print viewer. To counter external distractions, I made a hood from a piece of black card.



The OWL Virtual Reality kit allows you to view stereo photos or VR content on your smartphone

HOW TO USE THE OWL VIRTUAL REALITY KIT



1 Meet the OWL

The viewer will normally be shipped assembled, but it folds flat for storage. In this state it somewhat resembles an owl perched on a box (hence the name).



2 Assemble the frame

To assemble the viewer, just fold up the ends and click the side pieces into place. You'll also need to adjust the slider for the most comfortable viewing angle.



3 Add the phone holder

The magnetic smartphone holder simply slots into place at the back of the OWL viewer. Alternatively, stereo prints can be dropped in here for viewing.



4 Remove the backing tape

The adapter plate is designed to stick on to the back of your phone. Simply peel off the backing strips from the adhesive tapes and push it on firmly.



5 Attach the adapter plate

If you don't like the idea of sticking the plate permanently on to your phone, you could always attach it to a spare case, as I have done here.



6 Clip on your phone

The phone is held in place by magnetism. This system works best with flat-backed phones; with others you could fix the adapter onto a case using glue or Sugru.

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LITTLE WONDER

It's one of our strongest rounds so far in APOY 2016. Here we have the top 30 macro images for round 5

While it may look simple enough, macro is actually one of those genres that can be a little tricky to get a handle on. With everything so reduced, the photographer has to reconfigure the most basic rules of light and composition. This is particularly true when dealing with subjects such as insects, which don't take well to stage direction, and flowers that move in even the slightest breeze.

In this round we asked you to send us your best shots of flowers, plants, insects and arachnids, and it's pleasing to see the overwhelming quality of the images that we were sent. The winner of round 5 (macro) is Yehya Belhadad from Algeria (see right). Yehya takes home a Sigma 105mm f/2.8 EX DG OS HSM Macro lens and Sigma EM-140 DG Macro flash.

The 105mm f/2.8 is a large-aperture medium telephoto macro lens that incorporates the latest optical design technology and offers advanced performance for

close-up photography. A Special Low Dispersion (SLD) lens and one high refractive index SLD lens provide excellent correction for all types of aberration and distortion. A floating focusing system moves two different lens groups in the optical path to different positions. This system compensates for astigmatic aberration and spherical aberration, and provides high optical performance from infinity to 1:1 Macro.

Yehya also takes home a Sigma EM-140 DG Electronic Macro Ring Flash, which can be used on the lens or off-camera. It is ideal for photographing subjects in fine detail, and is extremely effective for close-up subjects such as insects and flowers. Handily, the dual flash tubes can fire simultaneously or separately. Using only one flashtube creates shadow in your image, which is especially good at giving your subject real depth and your photograph an attractive three-dimensional feel.

All in all, Yehya takes home a prize value worth a total of £1,029.98.



1st

1 Yehya Belhadad Algeria 50pts

Sony Alpha 33, 18-55mm, 1/80sec at f/5, ISO 400

The winner of round 5 is Yehya Belhadad's macro image of a jumping spider wandering around the leaf of a plant. This really is an engaging image, not least because of the striking colours that provide a generous amount of environmental context to the arachnid subject. The shallow depth of field does so much to render the background as a beautiful palette, and it's this element that helps to draw our attention to the pin-sharp subject. In this shot, you can see why spiders make such brilliant subjects for macro photography. It's a gorgeous photograph and a well-deserving first place in this round.



2 Keith Trueman Devon 49pts

Canon EOS 7D, 65mm, 0.5sec at f/5.6, ISO 100

This image taken by Keith Trueman stood out immediately in the judging process. What we see here is a picture of a solitary bee, which is actually a stack of images taken at dawn using a mixture of natural and artificial diffused light. It took 20 images for Keith to achieve this final photograph and it was well worth the effort. This is essentially a portrait, and the kind of photograph you could gaze at for ages.

The 2016 leaderboard

Penny Halsall has held on to first place with 154 points. Behind her, in second place, is Sigita Playdon with 119 points and in third place we find Adrian Mills with 117 points. Russ Barnes has taken fourth place with 116 points and in fifth is George Digalakis with 100 points.

1 Penny Halsall	154pts	6 Bertrand Chombart	94pts
2 Sigita Playdon	119pts	6 David Fletcher	94pts
3 Adrian Mills	117pts	8 Adam Zoltan Nagy	90pts
4 Russ Barnes	116pts	9 Richard Eyers	89pts
5 George Digalakis	100pts	10 Dominic Beaven	87pts



2nd



3rd

3 Penny Halsall
Oxon 48pts

Sony Alpha 7, 28-70mm,
5secs at f/22, ISO 100

To round off the top three we have this image from Penny Halsall. Penny has called her shot 'Seven Year Itch', a reference to her subject – a seven-year-old wedding bouquet, complete with dried roses. Penny shot her subject with diffused natural light against a black background. There's something classic about the arrangement of the subject and the light. It evokes Renaissance painting techniques and that's a great compliment.

4 Swaroop Singha Roy India 47pts

Canon EOS 60D, 50mm, 1/100sec at f/11, ISO 320, flash

Swaroop's garden terrace is a haven for spiders, and he loves nothing more than spending time photographing them. One day he noticed something lurking under the petals of a flower. What he found was a tiny jumping spider and this was the resulting shot.

5 Rob Deyes Hull 46pts

Sony Alpha 7, 85mm + extension tubes, 1/60sec at f/11, ISO 640

This is a rather dreamlike and beautiful image, featuring another spider waiting, as Rob points out, for its lunch to come along. It's such a simple image that makes use of the graphic form of the subject.

6 Dylan Nardini South Lanarkshire 45pts

Nikon D810, 100mm, 1/125sec at f/5.6, ISO 200

Like the winning image of this round, Dylan has made use of the striking palette of colours to frame his subject – a resting hornet.

7 Sigita Playdon Ireland 44pts

Canon EOS 6D, 100mm, 1/250sec at f/2.8, ISO 400

Sigita tells us that she would normally shoot macro images in colour, but here she has opted for black & white. The results speak for themselves.

8 Matthew Holland Berkshire 43pts

Olympus Pen-F, 28-80mm + macro adapter, 1/160sec at f/3.5, ISO 400

As in Sigita's shot (above), Matthew has opted for black & white over colour. It's a wise move, as the reduced tones home our eye in on the small insect balanced on the petal's edge.

9 Robbie Ross India 42pts

Canon EOS 600D, 55-250mm, 1/125sec at f/9, ISO 200

This is a perfect background to contrast with the harder tones of the subject.

10 Simon Anderson East Sussex 41pts

Nikon D7100, 105mm, 1/1600sec at f/5, ISO 800

Simon has found something of a natural still life in this simple and beautiful image of a snail on a small branch.

11 Steve Palmer Cheshire 40pts

Pentax K-5 II, 100mm, 1/400sec at f/8, ISO 800

In this shot we find a perfect example of bokeh captured as an alderfly emerges from a small pond and rests on a branch

12 Amanda White Canada 39pts

Canon EOS 60D, 18-200mm, 1/100sec at f/5.6, ISO 400

Beautiful and pin sharp! A giant owl butterfly decides that an orange slice lying on a Plexiglas panel is too good to pass up.

13 Bruce Jones USA 38pts

Pentax K-3, 90mm, 1/400sec at f/5.6, ISO 320

There are many things to note here. The bright colours of the grasshopper work so well against the dull branches. Also, the out-of-focus background means we're not distracted by the cluster of branches.

14 Elizabeth Nunn Bristol 37pts

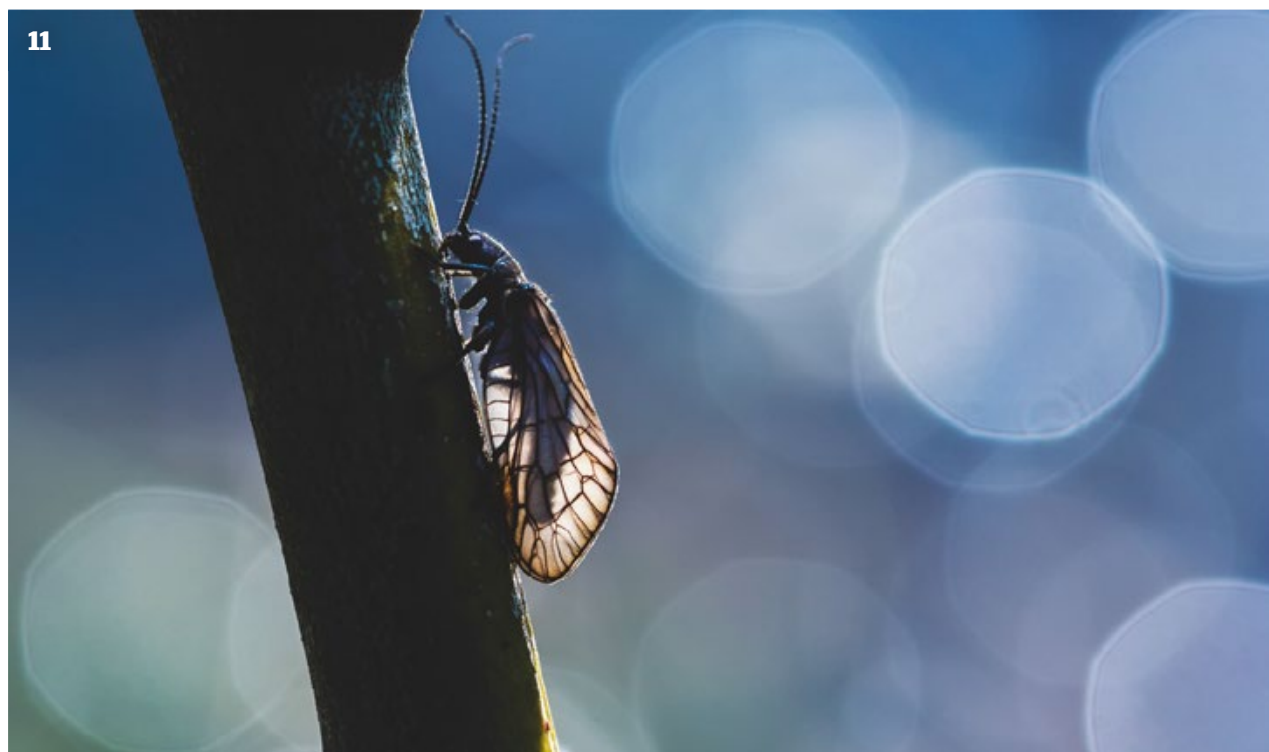
Canon EOS 550D, 150mm, 1/60sec at f/4.5, ISO 400

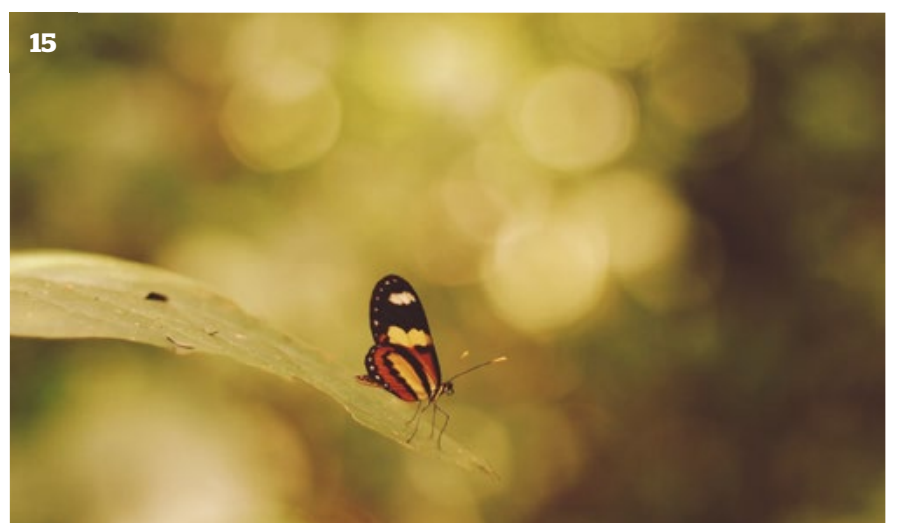
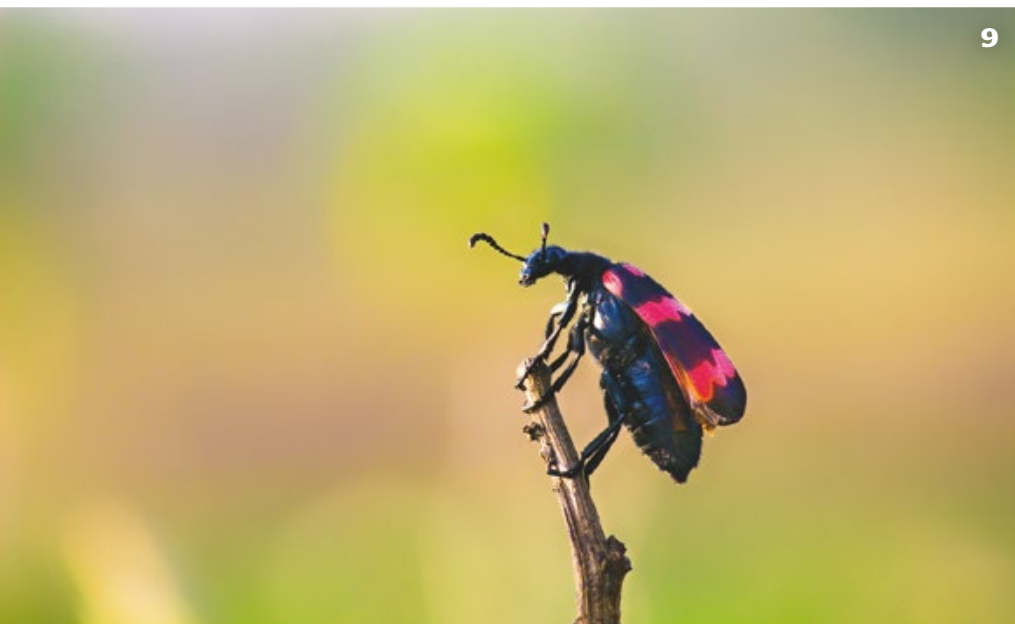
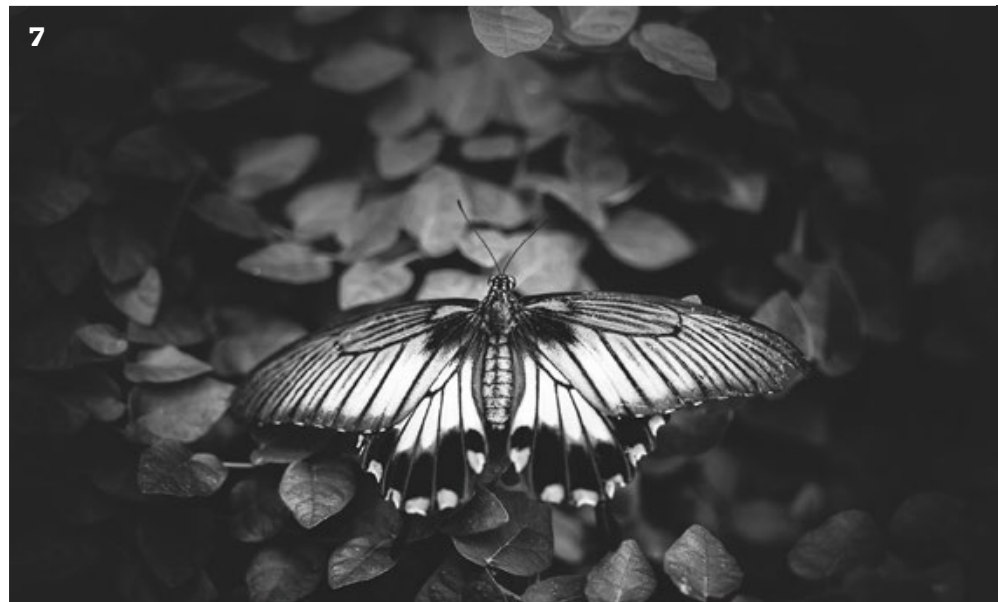
A postman butterfly hangs from some buddleia and the result is a perfectly executed shot.

15 Raquel Maia Arvelos Brazil 36pts

Canon EOS 700D, 50mm, 1/80sec at f/2, ISO 200

Again we see how bokeh, when applied correctly, can elevate an image.





16 John Bauch London 35pts

Canon EOS 7D, 70-200mm, 1/2,000sec at f/6.3, ISO 100, tripod

A honey bee captured in mid-flight. A perfect example of insect and flower photography.

17 Rory McDonald Cumbria 34pts

Nikon D7000, 105mm, 1/500sec at f/6.3, ISO 800

Shooting from this angle has rendered the hoverfly and flower as a nice arrangement of graphic shapes.

18 Miguel Martins Portugal 33pts

Nikon D3300, 18-55mm, 1/30sec at f/5.6, ISO 100

Miguel has got down to ground level to shoot at a low angle, taking us into this secret world.

19 Mark Shayler Essex 32pts

Olympus OM-D E-M5, 60mm, 1/250sec at f/4, ISO 500

The real key here is the water droplet that subtly magnifies the background.

20 Adrian Mills East Sussex 31pts

Pentax K-5, 90mm, 1/5,000sec at f/6.3, ISO 400

Another bee in flight here, but this time the blurred wings give a real sense of urgency.

21 César Torres Portugal 30pts

Nikon D7200, 180mm, 1/2,000sec at f/4, ISO 250

The negative space is a brilliant way to frame this butterfly resting in the sunlight.

22 David Kitson Torfaen 29pts

Nikon D800, 105mm, 1/4sec at f/20, ISO 100

Using water droplets to magnify the background is such a wonderful technique, and here it has been ably applied by David.

23 Kadek Wigunantara Indonesia 28pts

Nikon D300, 105mm, 1/125sec at f/11, ISO 200

This head-on portrait of a butterfly and flower is elevated by its monochrome background.

24 Richard Eyers Co Durham 27pts

Fujifilm X-T1, 18-35mm, 1/110sec at f/9, ISO 3,200

Richard shot this with a high ISO in order to afford him a shallow enough depth of field.

25 John Cogan Buckinghamshire 26pts

Canon EOS 350D, 65mm, f/11, ISO unknown, flash

To capture this image of a dew-pearled fly resting on a daisy petal, John utilised his twin-light macro flash.

26 Andrew Small East Sussex 25pts

Sony Alpha 6300, 30mm, 1/4sec at f/16, ISO 200

Fresh cherries against a white background – a confidently simple image.

27 Elena Kurlaviciute Cheshire 24pts

Nikon D3200, 55mm, 1/100sec at f/5.6, ISO 200

Elena has titled this image 'Weary Beauty' to honour the wilting petals.

28 Marcello Horta Brazil 23pts

Nikon D7100, 85mm, 1/125sec at f/5.6, ISO 500

This really shows the value of getting in close – just look at the colours of that beetle!

29 Mostafa Ghroz Israel 22pts

Canon EOS 60D, 50mm +extension tubes, 1/125sec at multiple apertures, ISO 160

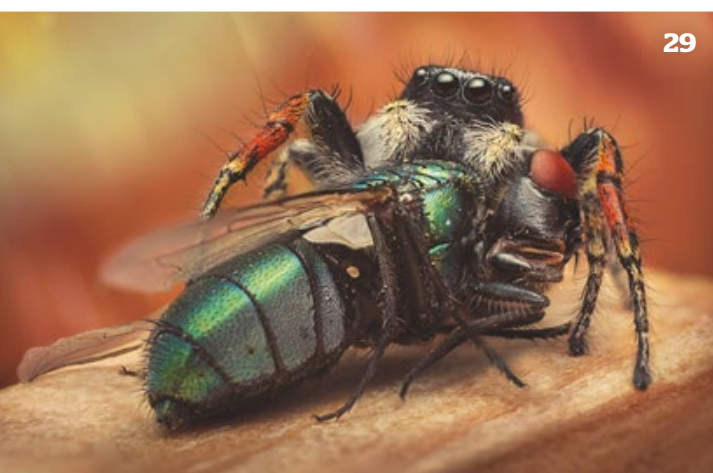
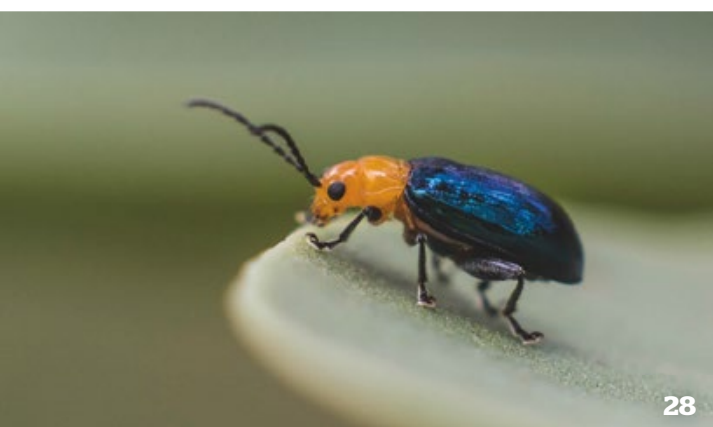
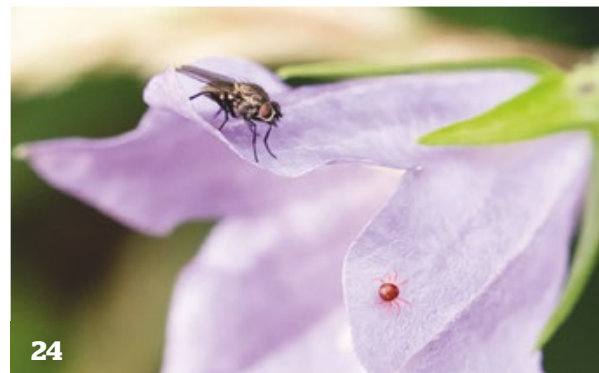
This is the result of five stacked images and is, to put it mildly, terrifying.

30 Russ Barnes Latvia 21pts

Nikon Df, 100mm, 1/2,000sec at f/2.8, ISO 400

Here Russ used a narrow depth of field, a backlight, toning and some subtle texture to give the scene more of an abstract and painterly feel.





Evening Class

Photoshop guru **Martin Evening** sorts out your photo-editing and post-processing problems

How to blend two images

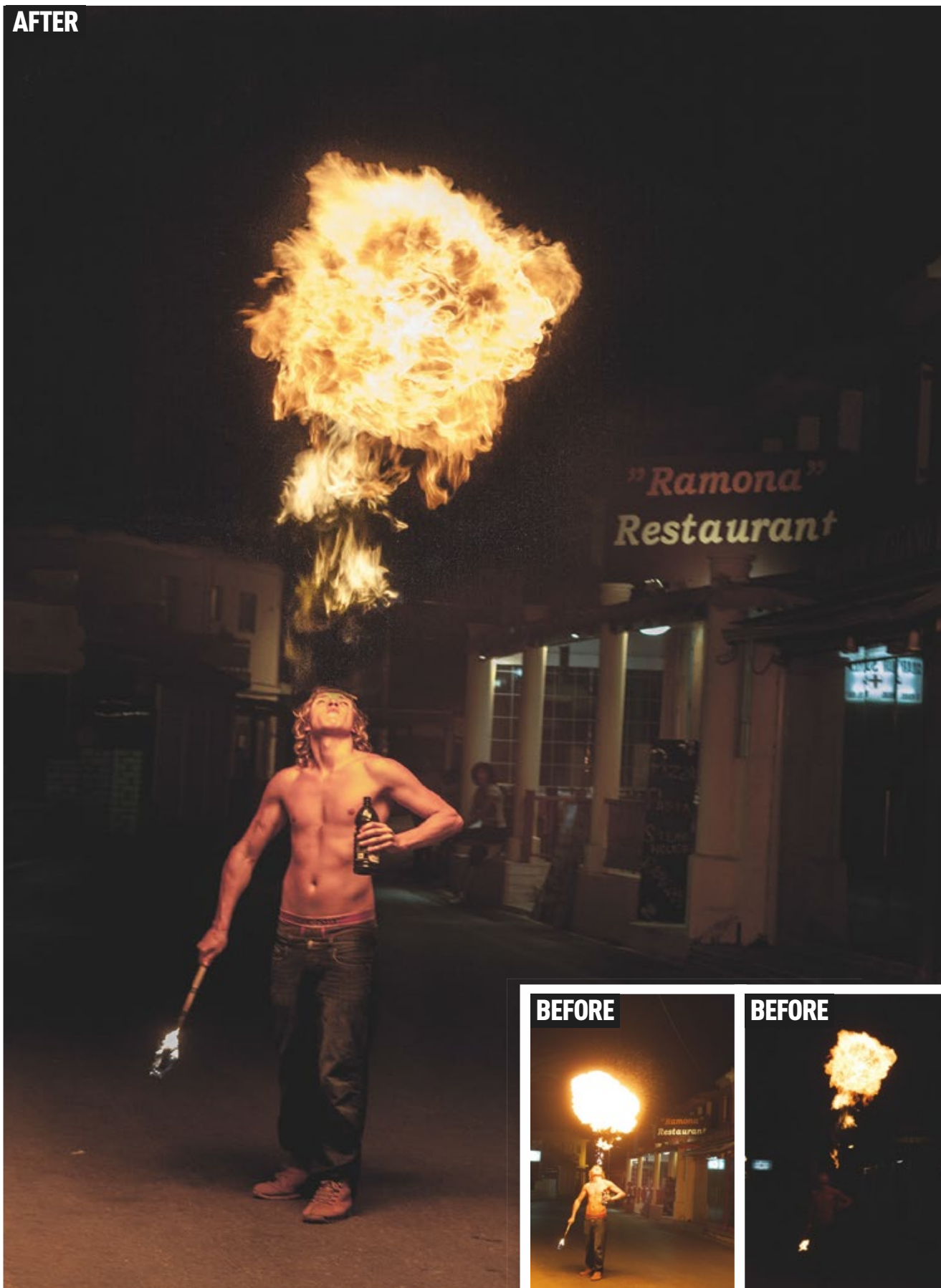
ALAN Warriner has produced an accomplished blend of the two 'before' images. I chose to take a different approach by processing each image separately in Camera Raw and saving these as Smart Objects, which could then be placed in a layer stack in Photoshop. The objective was

to optimise the tones and colours in each so the final blend could look realistic. The final composite captures the action of the original scene and preserves the highlight detail that would otherwise have been missing, although merging the two photographs proved rather tricky.

Submit your images

Please see the 'Send us your pictures' section on page 3 for details or visit www.amateurphotographer.co.uk

AFTER



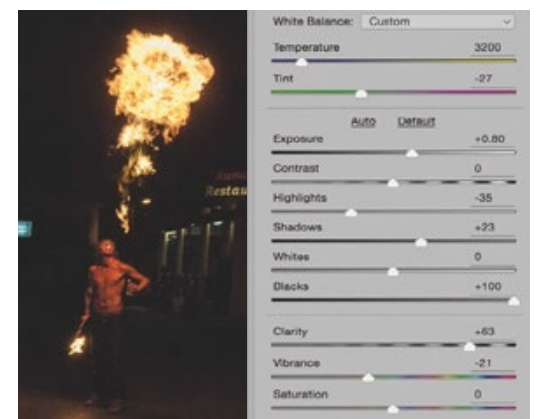
1 Processing the main exposure



I opened the main-exposure raw image and adjusted the tone sliders to achieve the best tone balance for the fire breather and the street scene behind. I also adjusted the Temperature and Tint sliders to apply a cooler white balance to the image.

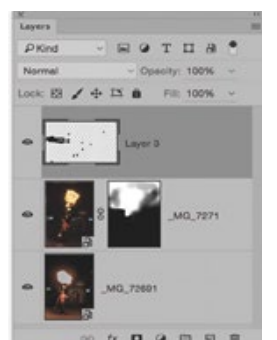
2 Processing the fireball exposure

Next, I opened the fireball exposure, where I also applied a cooler white balance setting, and adjusted the tone sliders to achieve an optimum tone balance for the flames. I then added +63 Clarity to bring out more detail in the fireball.



3 Combining the two exposures

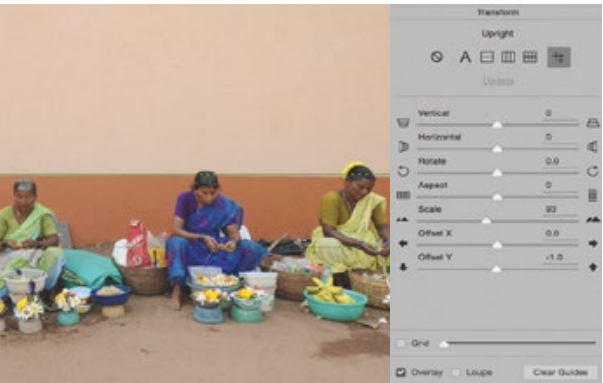
I opened both images as Smart Objects in Photoshop and placed the fireball image as a layer above the normal exposure layer. I then added a layer mask to the fireball layer so I could selectively paint on the mask to blend the two. I then added a retouching layer to the top of the layer stack.



Creating a new viewpoint

THE SUBJECT matter in Des Gardner's photograph is very appealing and contains a lot of interesting detail. However, the original image was shot from an angle. In this situation, I feel the most interesting viewpoint would have been from straight on to produce a symmetrical composition. Thanks to the

tools now available in Camera Raw, it is possible to alter the apparent perspective. In the following steps, I used the new Guided Upright adjustments in Camera Raw to manually adjust the shape of the photograph. This creates the impression that this was how the original photo had been captured.



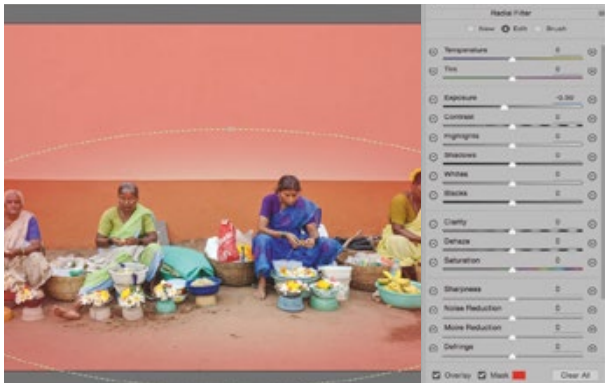
1 Apply a Guided Upright adjustment

To achieve a more 'front-on' view, I selected the Transform tool in Camera Raw to reveal the Transform panel. Here, I selected the Guided Upright mode and added guides to define the horizontals and verticals in this photograph. I was able to click on the handles and tweak the guide angles to have full manual control.



2 Basic panel tone adjustments

In the Basic panel, I lightened the Exposure slider, lightened the Shadows slider and fine-tuned the Whites and Blacks sliders to achieve a brighter-looking image with a bit more punchy contrast. Adding Clarity added more midtone contrast and texture to the flower sellers.



3 Add a Radial Filter adjustment

In this step, I added a Radial Filter adjustment that was centred on the row of flower sellers. I applied a negative Exposure adjustment that was inverted to affect the outer areas and therefore added a darkening vignette to the scene.



Guided Upright adjustments

CAMERA Raw and Lightroom feature a new Guided Upright adjustment. In Camera Raw, click to select the Transform tool to access the Transform panel with all the Upright and manual transform sliders. To apply a Guided Upright adjustment, click and drag on the image to define a horizontal or vertical line. Nothing will

happen until you add a second adjustment, and then you can readjust the guides to fine-tune the perspective correction. Hold down the Alt key to see a magnified loupe view as you roll the cursor across the image. The Guided Upright is useful for correcting the perspective that the regular Upright options cannot correct automatically.

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Andy Westlake tries out a 3D camera app for iPhones

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At a glance

- Allows shooting and viewing of 3D images
- For iPhone/iPad only

IF YOU'RE intrigued by the idea of stereo photography and would like to give it a try, then the 3D Camera app provides an easy way in. Available for Apple iOS devices, the basic 'Lite' version is free and provides a simple guided process for shooting a pair of stereoscopic images, then aligning and viewing them. (Android users will find a number of 3D camera apps to try out in Google Play store.)

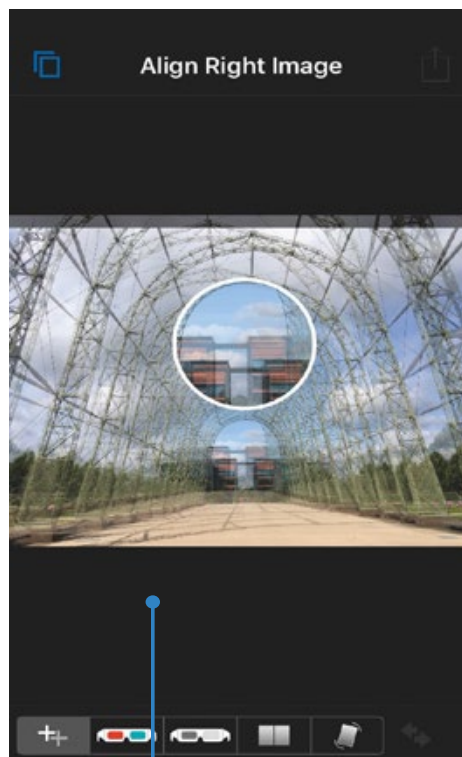
The method is simple – take one shot, move your phone to the right, and take another (the first is overlaid to aid composition). For objects close to the camera you only need to move a couple of inches, but more substantial shifts give an exaggerated 3D effect, which can be effective with more distant scenes.

To view the resultant stereogram, you first need to align the two images on-screen, aided by a magnified 'loupe'. You're then presented with various options for viewing, using either glasses with coloured lenses, a stereoscopic viewer, or an animated 'wigglegram'.

If you want to take things more seriously, then the full version of the app adds useful features. For example, the camera module adds a helpful gridline display, and individual frames of a stereogram can be saved to your camera roll, then reloaded for later use. Images can be output at much higher resolution, and there are more sharing options available, too.

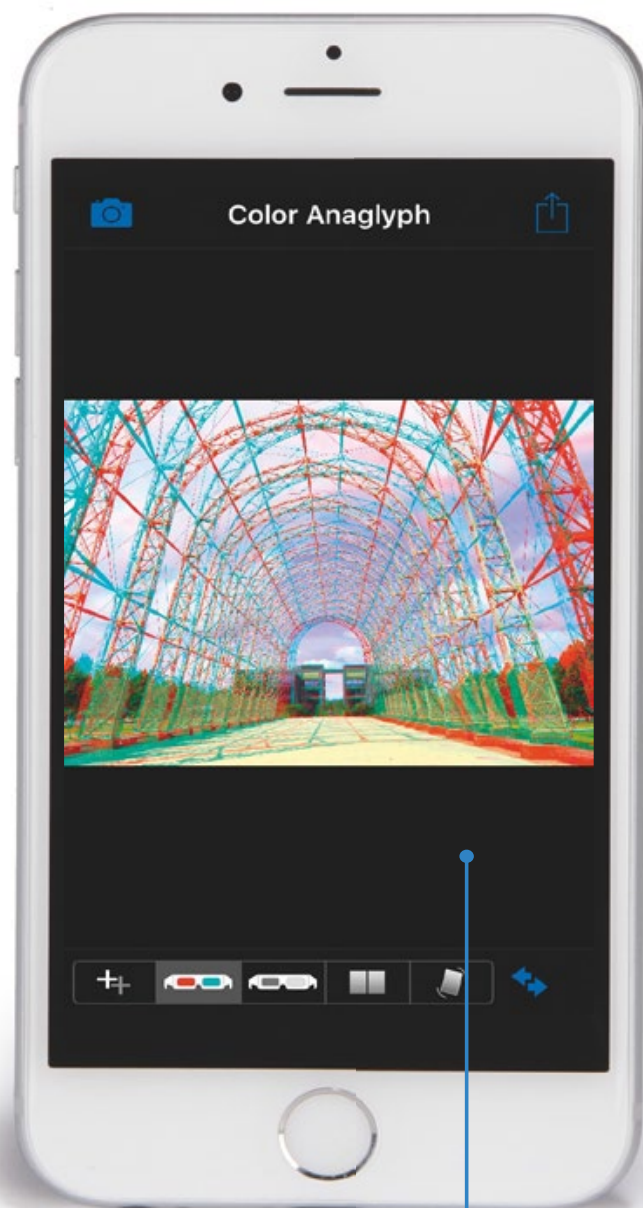
Verdict

In the past, experimenting with stereoscopic photography required expensive specialist kit. But now the bar to entry is much lower, as you can simply use an app on your smartphone. I found 3D Camera simple and easy to use, and even the Lite version worked well. But the paid upgrade easily has enough advantages to be well worth the price.



Alignment

Translucent overlays allow left and right images to be easily aligned, first at the taking stage and then for correct viewing, as shown here.

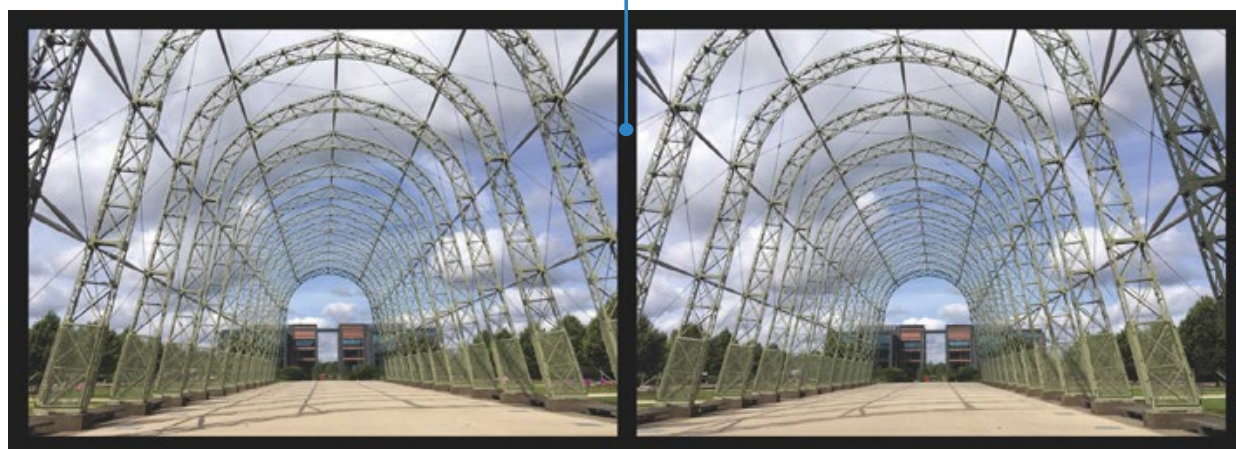


Output

Stereo images can be saved to the camera roll, or shared via email or social media. This is a left/right stereo pair: stare at the page cross-eyed and you may see the 3D effect.

Viewing

3D images can be viewed directly on your phone, if you prefer. This is a colour anaglyph for viewing with 3D glasses that have red and cyan lenses.



1901 Rodchenko Leather Camera Strap

● £34.95 ● www.1901fotografi.co.uk



THE RODCHENKO leather camera strap is a fitting complement to the raft of retro-styled cameras currently available. Handmade in the UK from full-grain leather, the Rodchenko is the most substantial option in 1901 Fotografi's strap stable, with its wide shoulder pad promising ample support for heavier camera/lens combinations.

The 11mm-wide strap can be looped quite simply through the strap lugs attached to most DSLRs, or attached to smaller eyelets with the split rings that are provided. Each end is secured with two grommets, whose connecting bar is short enough for the two sides of the strap to meet and hold against each other without movement, although this can easily be released when removing the strap from the camera.

The Rodchenko also features a pair of handmade metal buckles, and the company states that these metal buckles have been modelled on those included on the straps that shipped with Olympus's original Pen camera in the 1950s. These buckles allow the strap's length to be adjusted between 83cm and 137cm; on most photographers, this will have the camera positioned just above the waist at its longest extension.

The shoulder pad is finished with waterproof stitching on both sides, and although this can be easily slid down to a more comfortable position, friction holds it well into place when worn. The rear of both the strap and pad are rough textured, which results in a two-tone finish overall. Some photographers may prefer a strap with a finish that is visually similar throughout, although as 1901 Fotografi points out, the rougher finish on the inside provides a better grip when the strap is around the neck or on the shoulder.

With a black option complementing the four brown and tan finishes available, the strap should appeal to DSLR users as well as mirrorless owners, although those with enthusiast compacts will probably be better served by one of the lightweight options in the collection.

Overall, the Rodchenko should have wide appeal to discerning photographers after a strap with character.

Matt Golowczynski

Rodchenko's wide shoulder pad provides ample support for heavier gear



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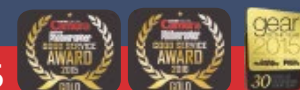
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ND Filters

Sizes: 27 to 82mm
Grads: 0.3 0.6 0.9 1.2

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★★★★★
5 stars in Digital Camera ND Group Test

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ND Grad Filters.....from £16.50

Square Filters

Pro Square Filter Holders



Best Value
- NPhoto Magazine

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Types: ND Soft, ND Hard, Full ND
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P Size Starter Kit.....£24.95
P Size Filter Kit.....£39.95

*Featured in three of the best ND Kits
- Practical Photography, 2016

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0.9 Full ND.....£13.50	Circular Polariser.....£26.00
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0.6 Soft ND Grad.....£13.50	Twilight Grad.....£13.50
0.9 Soft ND Grad.....£13.50	Black & White Filters.....£13.50
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0.6 Hard ND Grad.....£13.50	P Size Diffusion Filter.....£12.50

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0.9 ND Glass Pro.....£29.95

★★★★★
- Digital Photo for build, image quality & value
- April, 2014



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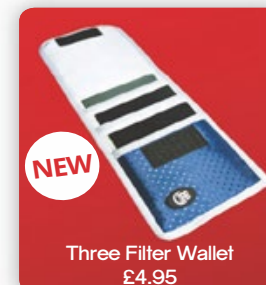


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Tripods & Mounts

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★★★★★
- Practical Photo, Jan 2016



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colours: Red, Blue, Black

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Camera	Lens	£	Camera	Lens	£
Canon EOS	M42	£16.95	Micro 4/3	Nikon	£29.95
Canon EOS	Nikon	£22.95	Micro 4/3	Nikon G	£34.95
Canon EOS	Nikon G	£39.95	Micro 4/3	M42	£29.95
Canon EOS	Pentax K	£24.95	Micro 4/3	Olympus OM	£29.95
Canon EOS	Olympus OM	£24.95	Micro 4/3	Minolta MD	£29.95
Canon EOS	Con/Yash	£24.95	Micro 4/3	Leica R	£29.95
Canon EOS	Leica R	£22.95	Micro 4/3	Leica M	£29.95
Canon EOS	Leica M	£24.95	Micro 4/3	Sony Alpha	£34.95
Canon EOS	Canon FD	£44.95	Micro 4/3	Pentax K	£29.95
Canon EOS-M	Canon EOS	£29.95	Micro 4/3	Canon FD	£29.95
Canon EOS-M	Leica M	£29.95	Micro 4/3	Con/Yash	£29.95
Canon EOS-M	Nikon	£29.95	4/3	M42	£17.95
Canon EOS-M	Canon FD	£29.95	4/3	Con/Yash	£22.95
Canon EOS-M	C Mount	£29.95	4/3	Leica R	£22.95
Canon EOS-M	M39	£29.95	4/3	Nikon	£22.95
Canon EOS-M	M42	£29.95	4/3	Olympus OM	£22.95
Fuji X	M42	£24.95	4/3	Pentax K	£22.95
Fuji X	Leica M	£29.95		M42	£18.95
Fuji X	Nikon	£29.95		Nikon	£44.95
Fuji X	Canon EOS	£29.95		Sony Alpha	£44.95
Fuji X	Olympus OM	£29.95		Canon FD	£44.95
Fuji X	Canon FD	£29.95		M42	£15.95
Fuji X	Con/Yash	£29.95		Minolta MD	£44.95
Nikon	M42	£24.95		Nikon	£44.95
Nikon	Canon FD	£44.95		Pentax K	£44.95
Nikon	C Mount	£32.95		Canon FD	£44.95
Nikon 1	M42	£24.95		Canon EOS	£29.95
Nikon 1	M39	£22.95		Nikon	£29.95
Nikon 1	Nikon	£29.95		Sony Alpha	£34.95
Nikon 1	Canon EOS	£44.95		Olympus OM	£29.95
Nikon 1	Pentax K	£29.95		Pentax K	£29.95
Nikon 1	Leica M	£39.95		Leica M	£29.95
Nikon 1	Leica R	£37.95		Leica R	£29.95
Nikon 1	Con/Yash	£23.95		Canon FD	£42.95
Micro 4/3	Canon EOS	£29.95		M42	£23.95

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Editor's comment



Every year, the European Imaging and Sound Association (EISA) meets to assess the very best photographic, video, audio, home theatre, in-car electronic and mobile electronic products on the market. The editors of 48 special-interest magazines from across 23 European countries, all highly respected experts in their fields, choose which of the products released in the previous 12 months are the very best in their class. With the inexorable advances in technology year-on-year, this can be a difficult task.

AP is a member of EISA's Photo Panel, alongside 14 more of the best photographic magazines across Europe. Like us, all these publications employ thorough testing and evaluation processes and are well known and respected for the quality of their reviews. So when a camera or lens is considered good enough to receive an EISA award, it's because the majority of these experts consider it the best available, based on both rigorous lab testing and real-world experience.

Over the following pages we present the 19 products that the Photo Panel has selected this year as being the finest in their class. Some of the decisions were quite straightforward, but others were only reached after long discussion. In all cases you can be confident all these products are worthy winners of a prestigious EISA award.

Nigel Atherton Editor



Other 2016-2017 EISA awards

HT Audio

EUROPEAN HT SPEAKER SYSTEM DALI OPTICON 5.1
EUROPEAN HT RECEIVER DENON AVR-X2300W
EUROPEAN SOUNDBASE CANTON DM 55
EUROPEAN SOUNDBAR YAMAHA YSP-5600
EUROPEAN HT HIGH END TRINNOV AUDIO ALTITUDE³²
EUROPEAN BEST VALUE HT SPEAKER SYSTEM
MONITOR AUDIO BRONZE 5.1

HT Audio/HT Video

EUROPEAN ULTRA HD PLAYER
PANASONIC DMP-UB900

HT Audio/HT Video/HiFi

EUROPEAN AV ACCESSORY SPIN REMOTE

HiFi

EUROPEAN HIGH-END LOUDSPEAKER
BOWERS & WILKINS 802 D3
EUROPEAN LOUDSPEAKER ELAC DEBUT F6
EUROPEAN COMPACT AUDIO SYSTEM
NAIM AUDIO MU-SO QB
EUROPEAN TURNTABLE PRO-JECT THE CLASSIC
EUROPEAN STEREO SYSTEM
MARANTZ CD6006 & PM6006
EUROPEAN NETWORK MEDIA PLAYER
BLUESOUND NODE 2
EUROPEAN HIGH-END DAC HEGEL HD30
EUROPEAN HIGH-END HEADPHONES AKG N90Q
EUROPEAN MULTIROOM SYSTEM SONOS PLAY:5

HiFi/Mobile

EUROPEAN USB DAC/HEADPHONE AMPLIFIER
CHORD MOJO

Mobile

EUROPEAN ADVANCED SMARTPHONE HTC 10
EUROPEAN CONSUMER SMARTPHONE HUAWEI P9
EUROPEAN MOBILE HEADPHONES
JBL REFLECT MINI BT
EUROPEAN MOBILE SPEAKER JBL CHARGE 3
EUROPEAN WEARABLE DEVICE GARMIN FENIX 3 HR
EUROPEAN BUDGET SMARTPHONE COOLPAD TORINO
EUROPEAN VR HEADSET HTC VIVE
EUROPEAN MOBILE INNOVATION LG G5

Mobile/Photo

EUROPEAN SMARTPHONE CAMERA
SAMSUNG GALAXY S7/S7 EDGE

HT Video

EUROPEAN TV SAMSUNG UE55KS9000
EUROPEAN HOME THEATRE TV
PANASONIC TX-65DX902
EUROPEAN SMART TV LG UH770V
EUROPEAN HIGH-END TV
LG SIGNATURE OLED65G6
EUROPEAN HOME THEATRE PROJECTOR
BENQ W2000
EUROPEAN BEST BUY LARGESCREEN TV
PHILIPS 65PUS7601

HT Video/Photo

EUROPEAN PHOTO & VIDEO CAMERA SONY α7S II
EUROPEAN ACTION CAMCORDER
OLYMPUS TG-TRACKER

In-Car Electronics

EUROPEAN IN-CAR HEAD UNIT
KENWOOD DDX5016DAB
EUROPEAN IN-CAR HD PLAYER SONY RSX-GS9
EUROPEAN IN-CAR SMART UPGRADE
MATCH M5DSP
EUROPEAN IN-CAR SUBWOOFER
HERTZ MILLE LEGEND ML 2500.3
EUROPEAN IN-CAR PROCESSOR
AUDISON BIT ONE HD
EUROPEAN IN-CAR HIGH-END COMPONENT
GROUND ZERO GZPA REFERENCE 4PURE
EUROPEAN IN-CAR INTEGRATION
MOSCONI GLADEN DSP 8T012 AEROSPACE
EUROPEAN IN-CAR INNOVATION
CLARION FULL DIGITAL SOUND

What is EISA?

The European Imaging and Sound Association is a collection of photographic, audio and video magazines in which members pool their skills and knowledge to award the best products in a wide range of categories each year. The awards are intended as a guide for specialist consumers. Only one magazine from each country may belong to any panel. Amateur Photographer, a founding member of the association, represents the UK for the photographic section of the awards. LEARN MORE ABOUT EISA AT WWW.EISA-AWARDS.EU.



EUROPEAN
DSLR CAMERA
2016-2017

Canon EOS 80D

The Canon EOS 80D is more than just another SLR. Canon has brought a camera to the market that incorporates many innovative functions for photo and video. The key feature is Canon's Dual Pixel CMOS AF, which enables fast focussing during live view and video, and which is also supported by the new Power Zoom Adapter PZ-E1 which works together with the new EF-S 18-135mm f/3.5-5.6 IS USM kit lens. The AF is also greatly improved and now sports 45 cross-type sensors, while the high-resolution vari-angle LCD allows touchscreen operation. Last but not least the EOS 80D has a class-leading image quality.



EUROPEAN
PROSUMER
DSLR CAMERA
2016-2017

Nikon D500

The D500 is Nikon's fastest and best DX-format DSLR to date. Capable of shooting at 10 frames per second, it's perfect for action photography. Nikon's latest 153-point AF system provides very fast and precise focus, particularly with moving subjects. A newly developed 20.9-million-pixel DX sensor gives superb image quality, and with a maximum standard sensitivity of ISO 51,200 the D500 is especially good for shooting in low light. Build quality and handling are superb with a large, bright viewfinder and tilting rear touchscreen display. The ability to record 4K video and Nikon's new SnapBridge connectivity rounds off a hugely impressive DSLR.



EUROPEAN
PROFESSIONAL
DSLR CAMERA
2016-2017

Canon EOS-1D X Mark II

The Canon EOS-1D X Mark II is the fastest DSLR ever, making it the best tool for the professional sports photographer. It can take 14 images per second of moving subjects, an impressive achievement that's particularly useful for action photography. Compared to the previous model Canon has increased the still image quality significantly, and improved the autofocus particularly when using lenses with extenders. The video function is also much more advanced with high-quality 4K recording and fast autofocus in live view mode. All the improvements together with the rugged body make the Canon EOS-1D X Mark II an even better all-round camera than its predecessor.



EUROPEAN
CONSUMER
COMPACT
SYSTEM CAMERA
2016-2017

Olympus OM-D E-M10 Mark II

The Olympus OM-D E-M10 Mark II is a compact and lightweight camera with excellent ergonomics. With a 16.1-million-pixel Four Thirds Sensor, a high-end electronic viewfinder with 2.36 million dots and fast autofocus it is technologically state-of-the-art and delivers pictures of high quality. Thanks to the 5-axis image stabilisation the camera is well suited for low light situations. This feature is also very useful when making videos. Built-in WiFi lets you control the camera via smartphone or upload pictures to the internet. Overall the OM-D E-M10 Mark II is a very convincing package that has a lot to offer at a very affordable price.



EUROPEAN
PROSUMER
COMPACT
SYSTEM CAMERA
2016-2017

Sony α6300

With the new α6300 Sony has made the immensely popular α6000 even better. While retaining the compact lightweight design of its predecessor, the α6300 adds lightning fast (0.05 seconds) hybrid autofocus with 425 AF points and subject tracking 4D focus, professional-class 4K video shooting and a weather-sealed body. The new 24.2-million-pixel Exmor CMOS sensor provides excellent image quality even in poorly lit situations, along with superb video quality, while the tilting 3-inch 921,000-dot LCD screen and the bright 2.36-million-dot OLED viewfinder are able to keep track of fast moving subjects at up to 11 frames per second.



EUROPEAN
PROFESSIONAL
COMPACT
SYSTEM CAMERA
2016-2017

Fujifilm X-Pro2

The Fujifilm X-Pro2 is a professional documentary and street photographer's dream. With the new 24.3-million-pixel X-Trans CMOS III sensor the X-Pro2 delivers incredibly detailed pictures that can be further enhanced with Fujifilm's realistic film simulations. The unique hybrid multi viewfinder combines an electronic viewfinder with an optical viewfinder that includes an electronic rangefinder, while the well-built weather sealed body promises reliable shooting under all conditions. Last, but not least, the Fujifilm X-Pro2 is a speed demon with up to 8fps continuous shooting and electronic shutter speeds up to 1/32,000 of a second.



EUROPEAN
PREMIUM
COMPACT
CAMERA
2016-2017

Sony Cyber-shot RX1R II

Sony's Cyber-shot RX1R II packs a 42.4 megapixel 35mm full-frame sensor with a high-quality fixed design ZEISS lens and world's first variable optical low-pass filter providing stunning image quality with a wide dynamic range and very low noise. The Fast Hybrid AF system with advanced phase-detection and contrast-detection guarantees razor-sharp images and with the powerful BIONZ X processor you will never miss a precious moment. The retractable XGA OLED Tru-Finder and a tiltable LCD screen offer great freedom to capture creative compositions. This premium compact camera is a true winner in every aspect.



EUROPEAN
TRAVEL COMPACT
CAMERA
2016-2017

Panasonic Lumix DMC-TZ100

The Panasonic Lumix DMC-TZ100 is a solidly made, compact travel camera that gives class-leading image quality thanks to its 20.1-million-pixel 1-inch sensor and 25-250mm equivalent f/2.8-5.9 Leica zoom lens. Enthusiast photographers will appreciate its 3-inch touchscreen LCD and 1.166-million-dot electronic viewfinder, Raw recording, 10fps continuous shooting, built-in Wi-Fi and 1/16,000s electronic shutter. The camera also features 4K video recording along with Panasonic's unique 4K photo mode, which helps capture the most important moments in high-quality 8-million-pixel pictures. The icing on the cake is the Post Focus function that allows the photographer to choose the focus point in-camera after shooting.



EUROPEAN
DSLR LENS
2016-2017

Tamron SP 85mm F1.8 Di VC USD

The Tamron SP 85mm F1.8 Di VC USD sets new standards of performance for a short telephoto portrait lens. It's the first of its type equipped with optical image stabilisation, allowing the photographer to use shutter speeds up to 3.5 stops slower than usual. Optical performance is enhanced by the use of Low Dispersion and Extra Low Dispersion glass elements to minimise chromatic aberrations, and the barrel is also sealed against dust and moisture. The optical design strikes a perfect balance between sharpness at the point of focusing and producing a soft natural effect at the background, making it a perfect lens for portrait artists.



EUROPEAN
PROFESSIONAL
DSLR LENS
2016-2017

Canon EF 35mm F1.4L II USM

The Canon EF 35mm f/1.4L II USM gives exciting performance: it is the best 35mm lens on the market. Image sharpness is unbelievably high, both at the centre and at the edges, even at f/1.4. Canon uses key technologies as SubWavelength Structure Coating (SWC) to increase light transmission, reducing both flare and ghost images. In addition a Blue Spectrum Refractive (BR) lens, made of organic material, enables very efficient correction of axial chromatic aberration that's impossible to correct by software. The 9-bladed aperture diaphragm creates very attractive bokeh and a seal on the mount protects the camera from dust and moisture.



EUROPEAN
DSLR ZOOM
LENS 2016-2017

Sigma 50-100mm F1.8 DC HSM Art

Sigma's 50-100mm F1.8 DC HSM Art is a fast telephoto zoom optimised for DSLRs with APS-C image sensors. This latest addition to Sigma's acclaimed Art series covers three popular focal lengths in one (85mm, 105mm and 135mm equivalent), which makes it a very useful addition to any photographer's arsenal. The optical design delivers excellent image quality, and the ultrasonic HSM motor provides silent and accurate autofocus. Thanks to the maximum aperture of F1.8, the lens allows creative use of shallow depth of field. Its high build quality and excellent handling are what we have come to expect from Sigma's Art series.



EUROPEAN
PROFESSIONAL
COMPACT
SYSTEM LENS
2016-2017

Sony FE 85mm F1.4 GM

The Sony FE 85mm F1.4 GM telephoto prime lens is destined to become very popular with ambitious portrait photographers. The optical design and the use of special lens elements ensure that the lens delivers the extremely high resolution demanded by modern cameras. The circular aperture with 11 blades provides a smooth and appealing background blur, while Sony's original Nano AR Coating reduces flare and ghosting with backlit subjects. The ring drive SSM motor system with two position sensors supports fast and accurate autofocus. As is to be expected from a professional lens, the Sony FE 85mm F1.4 GM is dust and moisture resistant.



EUROPEAN
COMPACT
SYSTEM ZOOM
LENS 2016-2017

Fujinon XF100-400mm F4.5-5.6 R LM OIS WR

The Fujinon XF100-400mm F4.5-5.6 R LM OIS WR is a super telephoto zoom that gives a 150-600mm equivalent range when used on Fujifilm APS-C sensor cameras. It's a very good complement to the new X-T2 camera, giving X-system users access to sport and wildlife photography. High-end technologies including ED glass deliver excellent image quality, even when the lens is used wide open, and autofocus is silent and very fast. The lens is very light for its range, yet the quality of construction is very high and the lens is weather sealed. With effective optical stabilisation, it's easy to use without a tripod.



EUROPEAN
PHOTO
INNOVATION
2016-2017

Panasonic DUAL I.S. System

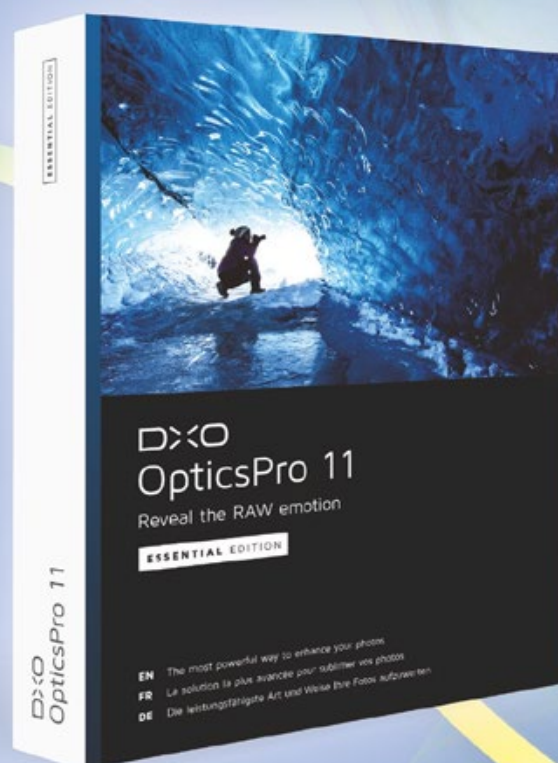
Panasonic's Dual Image Stabilisation system is the most advanced technology yet to help photographers get sharp pictures when shooting hand-held across a wide range of situations. Previous image stabilisation systems have relied either on in-lens optical technology, or moving the sensor within the camera, to combat image blurring from camera shake. In contrast Panasonic's Dual I.S. found in the Lumix GX8 and GX80 cameras uses both together simultaneously to give the best possible effect, for both stills photography and video shooting. The system works with a wide range of optically stabilised lenses, from wideangle to telephoto, giving particular benefits for hand-held photography in low-light conditions.



EUROPEAN
PHOTO
SOFTWARE
2016-2017

DxO OpticsPro 11

Among quality image processing software packages, DxO OpticsPro 11 stands out for its speed and several unique features. Based on actual performance measurements, the OpticsPro 11 is able to improve sharpness and correct lens flaws while delivering automatic image processing to very high standards. This new version further enhances the software's capabilities with the improved DxO PRIME denoising that differentiates between noise and fine details, intelligent tone mapping based on face detection, plus automatic micro contrast and red eye corrections. DxO OpticsPro 11 supports more than 30,000 camera/lens combinations and is continuously updated with new modules.



EUROPEAN
PHOTO PRINTER
2016-2017

Canon imagePROGRAF PRO-1000

Canon's imagePROGRAF PRO-1000 is a dedicated A2 photo printer that uses pigment inks for the best possible print quality, including great light fastness (the resistance to colours fading) and print longevity. With a maximum print resolution of 2400x1200dpi, it uses 12 ink cartridges including separate matte black and photo black to prevent wastage of ink, money and time. It supports printing from a wide range of devices, with connection options including Hi Speed USB 2.0, Wi-Fi, Wi-Fi Pictbridge and Ethernet. The Canon imagePROGRAF PRO-1000's external design is reminiscent of Canon L lenses.



EUROPEAN
PHOTO & VIDEO
CAMERA
2016-2017

Sony α7S II

With the α7S II Sony provides professionals with the right tool to create top quality video and excellent still images in every shooting situation. Its 12.2-million-pixel full-frame Exmor CMOS sensor masters high sensitivity shooting, with a maximum sensitivity of ISO 409,600. In addition its high dynamic range, 5-axis image stabilisation, and internal recording of 4K movies in full-frame format with full pixel readout ensure that the professional videographer won't have to make any compromise regarding image quality. The camera's Fast Intelligent AF excels in speed and accuracy and guarantees stunning images with excellent sharpness even in the dark.



EUROPEAN
ACTION
CAMCORDER
2016-2017

Olympus TG-Tracker

The TG-Tracker combines the legacy of Olympus' popular Tough series compact cameras with the versatility of action cameras to give a new kind of tool for the adventurous photographer. Offering 4K video recording with a 204-degree angle of view, as well as 8-million-pixel still photos, the TG-Tracker specialises in tracking direction, position, air pressure, temperature and acceleration through the roughest trips. The TG-Tracker is shock proof, dust proof, waterproof, freeze proof and crushproof, records quality stereo sound, and can communicate via Wi-Fi or HDMI. Retaining Olympus' acclaimed imaging technology, the TG-Tracker weighs only 180g.



EUROPEAN
SMARTPHONE
CAMERA
2016-2017

Samsung Galaxy S7/S7 edge

The camera featured on Samsung's flagship duo is capable of an amazing performance in practically every shooting environment. The Dual Pixel Sensor boasts 12 megapixels with extended size that speed up the process of autofocus using phase detection. The brighter f/1.7 lens captures more light and makes the camera capable of highly detailed and beautiful pictures even in the dark. You can save photos in RAW format and shoot videos in 4K resolution. The camera software of the Galaxy S7/S7 edge is smart and easy to use and provides a Pro mode for those occasions when manual settings are required for highly creative and professional-looking photographs.



This **SPECIAL ISSUE** is packed with ideas, inspiration and exciting techniques to get you out there with your camera!

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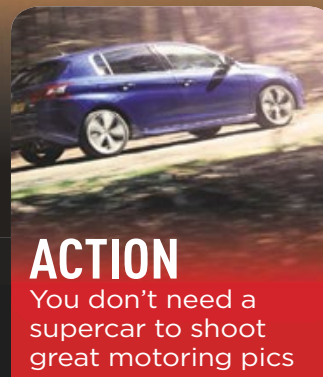


52 Motivating photo projects

- Techniques to keep you busy all year
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- Expert tips and advice

Long-lens masterclass

How to overcome the challenges of shooting with a telephoto lens



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WhiteWall photo books

● Prices from £9.90 (excluding postage) ● uk.whitewall.com

WhiteWall is the latest online lab to offer a photo-book service. **Michael Topham** gives it a try

Ever since it was founded in 2007, WhiteWall has focused its attention on producing gallery-quality print services, with the option to create prints on high-end photo papers, canvas, framed prints behind glass and prints directly onto metal. One area of the market that WhiteWall had never explored before was photo books – until now. It's taken a while to introduce such a service and the company is a latecomer to the market, but WhiteWall's latest print offering certainly seems like it has potential. If WhiteWall's excellent reputation is anything to go by, we can expect its photo-book service to rival some of the best alternatives out there.

Photo-book options

WhiteWall gives its customers the option of creating five different types of photo books. There's the choice of hardcover, softcover,

linen, leather or printed linen, with close-up images and detailed descriptions offering more about each finish on the website. There are two ways to create your photo book: you can either design the book online in your browser without downloading any additional software, or take the more advanced route and create a photo book from ready-made PDFs. Having never used the service before, I designed a photo book online as I suspect most people will choose to do the same.

WhiteWall offers photo books in a range of sizes, with the smallest square book measuring 18.5cm². The largest 'square' book measures 29.4x30cm and the largest landscape book measures 29.4x40cm. Four paper types are available, with different weights and surface finishes: standard glossy, premium high gloss, premium silk matte and premium matte uncoated. The book-end paper can be set to

At a glance

- Available in 6 sizes from 18.5x18.5cm to 29.4x40cm
- Choice of 4 paper finishes
- 5 types of covers available

standard white, or for an extra £4, you can opt for handmade bright white paper. The page count can be set from a minimum of 24 pages to a maximum of 144 pages, and if you choose a leather or linen cover finish you are given a choice of different coloured covers to choose from.

Design and layout

The online interface that WhiteWall provides for designing its books is a pleasure to use. It's neatly arranged, quick to navigate and makes the experience of designing a book all the more enjoyable. You have the choice of selecting an automated layout based on one of four themes or you can start with a blank book and choose from a wide range of layout templates. There are single-image templates, multiple-image templates, some with different coloured backgrounds and templates that apply borders

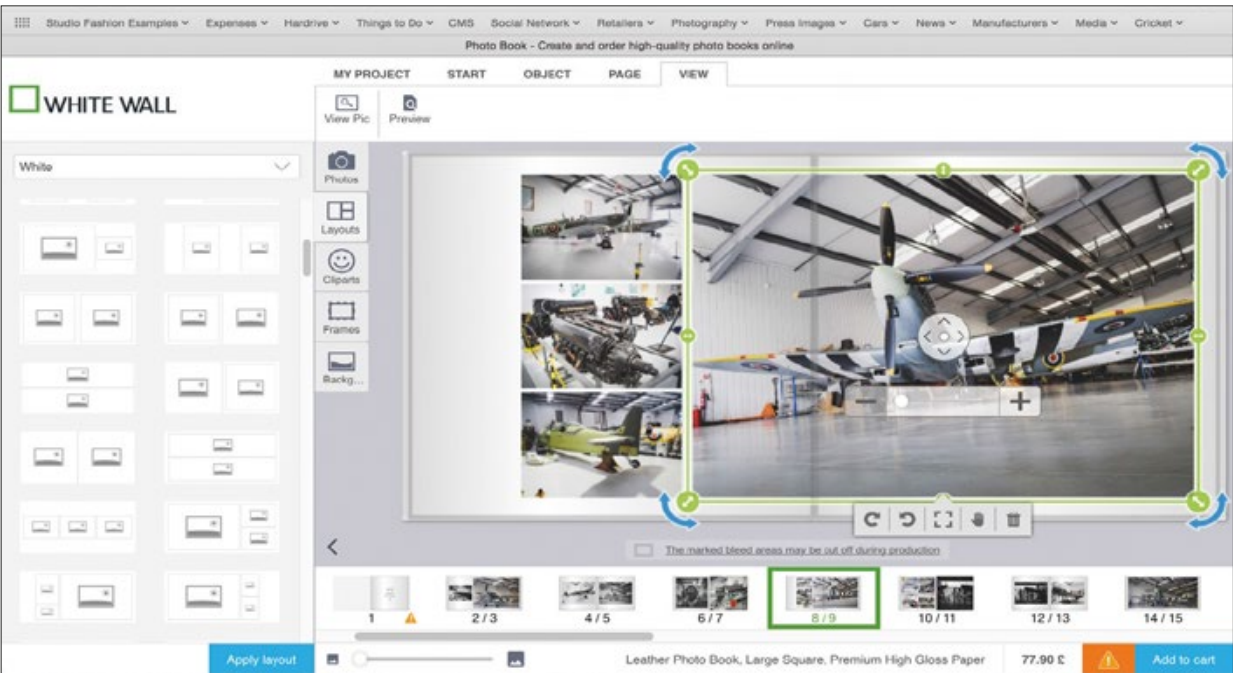
to images. There isn't a way to save or load your own personalised image templates as you can with some other photo-book services, and this is probably something that WhiteWall could look to introduce in the future.

Image-layout templates are dragged and dropped onto the appropriate page, and you'll find a good selection of templates that allow you to lay images out across a double-page spread – just be wary that some parts of an image can be susceptible to falling into the gutter as the pages don't lie completely flat. Images are quick to import and they are dragged onto the template area to place. From the My Project tab you can save your photo book as you go, allowing you to return and make adjustments at a later stage.

The price of the book is clear from the outset, but it's also shown and updated at the bottom of the interface when variables, such as the page count or paper type, are changed. Text boxes can be inserted should you wish to add captions, and there are 41 fonts to choose from. If you make a mistake there are Undo/Redo buttons below the start tab, and when you're satisfied with the layout and appearance of your book you can preview it, but unfortunately there's no full-screen mode option. Any images that are unsuitably sized or too low in resolution are flagged up, and the bleed area is clearly highlighted so you can see which parts of an image could be cut off during production. Clicking on Add to Cart commences the upload process. It's at this point you can sit back and relax with a brew as your images are uploaded to WhiteWall's server. The shipping fee to the UK adds £9.95 to the total cost, and my book arrived within six working days of the order being made.



Pages don't lie flat in the centre, so you'll want to avoid areas of an image falling into the gutter



WhiteWall has created an intuitive online interface that features a good selection of image layouts

Book quality

To test WhiteWall's service, I ordered a dark-brown leather photo book in the large 'square' (29.4x30cm) size with premium high-gloss paper. This 48-page book came to £77.90 and arrived well protected with no damage. The quality and finish of the leather cover are excellent, and this type of cover is a great choice if you're after utmost durability. In hindsight, I wish there was the option to get the leather embossed at the point of ordering to give the cover a more personalised touch. Understandably, this would incur an extra cost, but I'm sure I wouldn't be the only person who'd take advantage of this option if it were available. You can, of course, choose to have an image gracing the front/back covers – you'll just need to create a hardcover, softcover or printed linen book instead.

The quality of the paper and colour reproduction are excellent. Colours are a close match to those on our calibrated screen, and monochrome images are printed neutrally with excellent contrast and rich blacks. Neat and tidy binding and an impeccably clean overall finish left me with the impression that the book was well cared for during the various stages of production. Unlike other services, WhiteWall doesn't add branding to its photo books. This helps preserve a clean and professional appearance to the book.

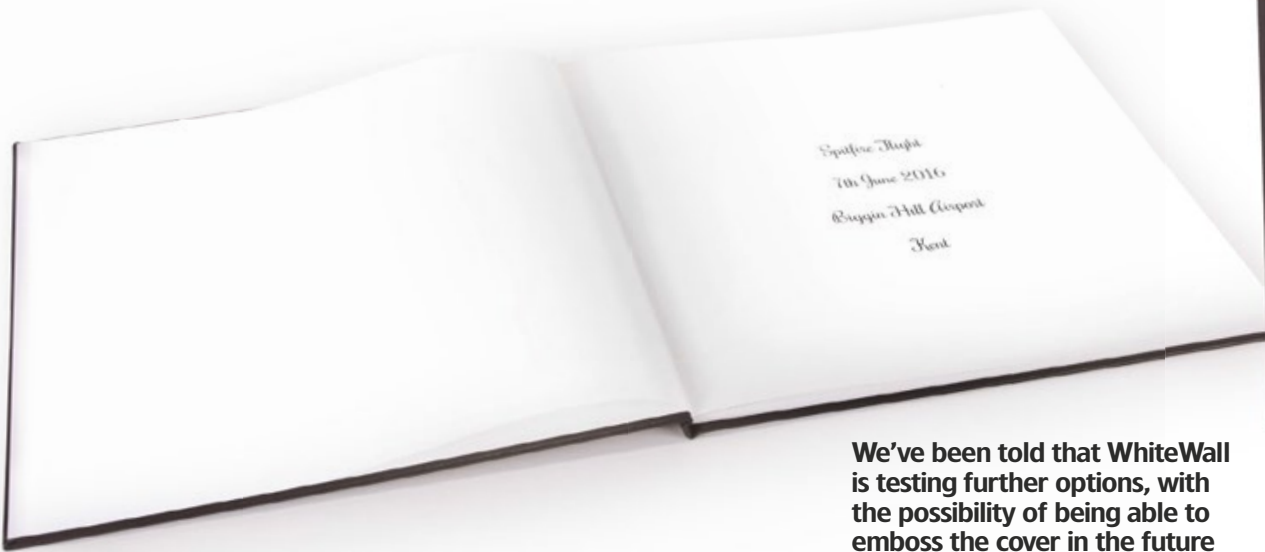


Our verdict

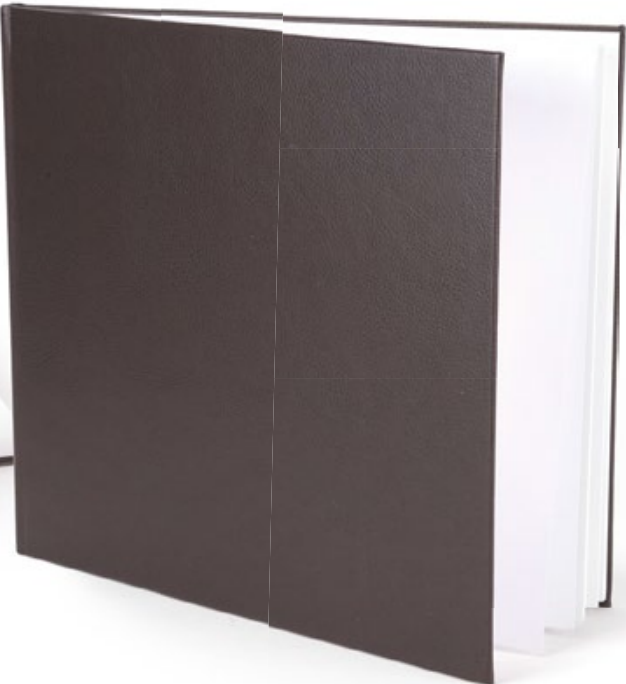
Our verdict

IT'S BEEN a long time coming, but WhiteWall has finally entered the photo-book market and it's been well worth the wait. The online interface is simple for those who've never created a photo book before and is easy to master in a matter of minutes. That said, there is room for improvement. I'd like to see options added to create, save and reload customised templates, as well as the opportunity to emboss a title on a leather cover at the time a book is ordered.

If you're looking for a great way to showcase your finest images in a personalised photo album, WhiteWall's photo-book service is highly recommended. This is not the cheapest photo-book service provider, but you do get what you pay for. Most importantly, you won't be dissatisfied by the print quality or the finish of the final result. Overall, we're left very impressed and would use the service again.



We've been told that WhiteWall is testing further options, with the possibility of being able to emboss the cover in the future



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Amateur Filmmaker of the Year competition

Your chance to enter the UK's best competition for budding amateur filmmakers

WE'RE pleased to announce our Amateur Filmmaker of the Year (AFOY) competition for 2017. AFOY challenges you to get creative with your filmmaking, and gives you the opportunity to win some fantastic prizes worth more than £13,000 in total.

The competition is split into three rounds, each with its own

theme: Travel, Environment and People. To enter, submit a video no more than five minutes in length, of HD quality. You can shoot on any camera, and the content and editing are up to you – so long as it fits the round's theme (see below).

Visit www.thevideomode.com to view the top videos, as well as

the scores and a leaderboard for the overall competition. The winner will be the entrant with most points after three rounds, who will win the overall prize and the title Amateur Filmmaker of the Year 2017.

Round One (Travel) opens on 1 September, and when entering, make sure you fulfil the brief.

Round One: Travel

Mention the word 'travel' and most of us think of visiting an exciting new place. However, it could also be a journey of getting from A to B, such as a commute, but seen in a new perspective. Think about how your commute changes at different times of the day and during different seasons.

Rounds and dates Below is a list of the rounds, their themes and the dates you need to know. To view the results, visit www.thevideomode.com. Don't forget you will also be judged on creativity and technical excellence.

Theme	Opens	Closes
Round One: Travel	1 Sept	31 Oct
Round Two: Environment	1 Nov	31 Dec
Round Three: People	1 Jan	28 Feb

The overall winner will be announced in March 2017

Prizes Enter to win your share of prizes worth more than £10,000!

Round One Winner
Canon XC10+
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Runner-Up
Canon LEGRIA Mini X
Worth £300

Round Two Winner
Canon EOS 7D Mark II, EF 24-105mm
f/4L IS USM, EF 50mm f/1.8 STM and
EF-S 10-18mm f/4.5-5.6 IS STM
Worth £2,475
Runner-Up Canon Directional Mic
DM-E1 Worth £274.99

Round Three Winner
Canon EOS 5D Mark III and EF
24-105mm f/4L IS USM
Worth £3,199
Runner-Up
Canon Directional Mic DM-E1
Worth £274.99

Overall prize Canon EOS C100 Mark II and 24-105mm Worth £4,625

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● EXPERT ADVICE ● TIPS ● TRICKS ● HACKS ● KNOW-HOW

Is f/1.4 really necessary?

Q In the past few months I've noticed a trend by companies to introduce lenses with an f/1.4 maximum aperture. Is an aperture this large really necessary in this day and age of high ISO sensors? Most, if not all, lenses with such a large aperture are next to useless wide open, with poor edge sharpness and bad vignetting. Yes, they let more light through the lens and into the viewfinder, which was useful in the days of manual focus, especially in low light, but in the days of autofocus, this would appear to be no longer the case. OK, some manufacturers, such as Zeiss, produce manual-focus lenses for AF cameras, but one of the facilities of viewfinders in pre-AF days was the ground-glass screen/split-image rangefinder, which I don't think appears in modern cameras. Could you enlighten me on the advantages of f/1.4 over f/1.8?

Roy5051

A These days, lens design and manufacturing precision have never been better. Your recollection of poor wide-open aperture sharpness and vignetting in older fast lenses is not representative of a growing number of fast lenses today. Take the Sigma 50mm f/1.4 DG HSM | Art, for



The Sigma 50mm f/1.4 has excellent corner-to-corner sharpness at f/1.4

example. It has impressive corner-to-corner sharpness at f/1.4. Yes, it vignettes a bit, but noticeably less than typical older comparable lenses. It's arguable whether you really need this kind of maximum aperture with full-frame cameras, but with crop-frame-sensor cameras it's much more important if you want to be able to creatively blur backgrounds. **Ian Burley**

Lack of contrast

Q I have just returned from a holiday in the Lake District. I wasn't expecting great pictures because the weather wasn't sunny, but I am particularly disappointed because the pictures I did take were very flat and lacking in contrast. Worst of all, the faces of my kids and my wife were overexposed. I am sure the camera was set up properly. I use a Canon PowerShot G7, which is getting on a bit, but I usually get really good results with it. I was worried there was something wrong with the camera, but later the same day I took some shots with flash indoors and it was fine. What do you think went wrong?

Kevin Andreeson

A Very low contrast caused by diffused lighting, which is typical of the conditions you describe, compresses tonal range. An exposure histogram will show a big gap to the left – meaning there are no dark areas, which is why the images look flat and grey. Such conditions will also be challenging for cameras with relatively low dynamic range sensors, like compact cameras. With no blacks the tonal range is shoved to the right, bleaching out the highlights. Next time you could check your shots as you take them and try to compensate by biasing the exposure, although this is unlikely to cure the lack of contrast. **Ian Burley**



© MICHAEL TOPHAM

Adding a digital watermark to your photographs can be a good way to deter copyright infringement or theft of your pictures

Scanning and security

Q As I do not have a computer, I plan to use a standalone scanner/printer to reduce a photograph to 72dpi thumbnail size and transfer it onto a memory stick.

The idea is that the memory stick will be handed to an auction house and the photo will be displayed by the auction house on its computer for viewing by the public, but no quality enlargement can be made. I will also put my name on the picture and include the copyright symbol.

I have also been advised to use a watermark, but would the printed wording across the picture provide enough security, as I understand some software can be used to remove it?

John Lewis Rees

A First, are you sure the scanner you intend to use can scan to a USB stick at a resolution as low as 72dpi, or more correctly, ppi (pixels per inch)? My own Epson scanner/printer only goes down to 200ppi. If your original print was, say, 10x8in, 72ppi would still result in a digital image of 720x576 pixels, which is quite a bit larger than a typical thumbnail. It would be useful to know what are the pixel dimensions specified by the auction house.

Regarding concerns about copyright theft, at 720x576 an image could still be used for web and social media, but it's too small to make a good-quality print. Unless the image is of really outstanding interest and value it would be doubtful that a potential thief would go through the trouble of erasing the watermarks.

Overall, if I were you, I would try to find someone with some photo-editing skills to scan and edit the photograph first. This person can also communicate with the auction house regarding the actual size requirements for the photograph. Last, these days, it's a lot easier to apply a watermark digitally, so it can be easily applied to the image.

Ian Burley

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In the bag



Andrew Fusek Peters is a nature writer and photographer who has been shortlisted twice for British Wildlife Photographer of the Year. See www.andrewfusekpeters.com



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BLAST FROM THE PAST

Ricoh KR-5 Super

Ivor Matanle takes a close look at a 35mm film camera from the 1980s

LAUNCHED 1983

GUIDE PRICE TODAY £35-£40 with 50mm lens

THE RICOH KR-5 Super was an improved version of the original Ricoh KR-5 that was on sale for £99.95, with an f/2.2 lens, in AP 3 November 1979. The KR-5 Super was offered with wider-aperture standard lens options. Mine, illustrated here, has a 50mm f/2 Rikenon. The KR-5 Super was marketed between 1983 and 1989.

While essentially similar to the original KR-5, the KR-5 Super was equipped with several improvements, including faster f/1.7 and f/2 standard lens options. Although the multi-bladed metal Copal shutter was still limited to 1/8sec as the longest shutter speed (aside from B), the top speed was increased to 1/1000sec, and the maximum flash sync speed was increased to 1/125sec.

While there was still no PC socket for attaching an external flash, the hotshoe had an additional contact permitting dedicated Ricoh flash units to illuminate a 'flash-ready' LED beneath the viewfinder eyepiece. Another LED faced forward to indicate when the self-timer was counting down before exposure.

What's good Sturdy reliability and simplicity.

What's bad Lack of a PC flash socket.

Canon EF 500mm f/4L IS II USM

1 The Canon 500mm f/4 is my go-to lens for my wildlife work. Despite rain, mud, scratches, sliding down hills and crawling through fields as well as some heavy impacts, it delivers every time. It was a wondrous game changer for my career.

BlackRapid RS-7 camera strap

2 I curse if I forget to take this strap with me on a shoot. It enables me to trek for hours with a big lens set-up, and then smoothly swing upwards to catch the moment of a hobby in flight or boxing hares.

Canon EOS 7D Mark II

3 I love my Canon EOS-1D X, but the 7D Mark II has some advantages in lightness, crop factor and, most of all, its quiet shutter. Despite it being APS-C, I have had usable and published shots at ISO 8,000. Birds are not scared off and hares relax even when I am shooting from only a few feet away.



Canon EOS 6D

4 For landscapes, low-light and astro/moon photography, the Canon EOS 6D is unbeatable. The lightness, combined with rich full-frame rendition, still means the EOS 6D can comfortably take on the big guns, even though the lack of focus points is a pain.

Canon EF 16-35mm f/4L IS USM

5 I never thought the Canon EF 17-40mm f/4L USM lens could be beaten, until I used the 16-35mm f/4, which is stabilised and looks sharp all the way into the corners at f/8 and beyond. For wide sunsets and panoramas, it's a joy to use.

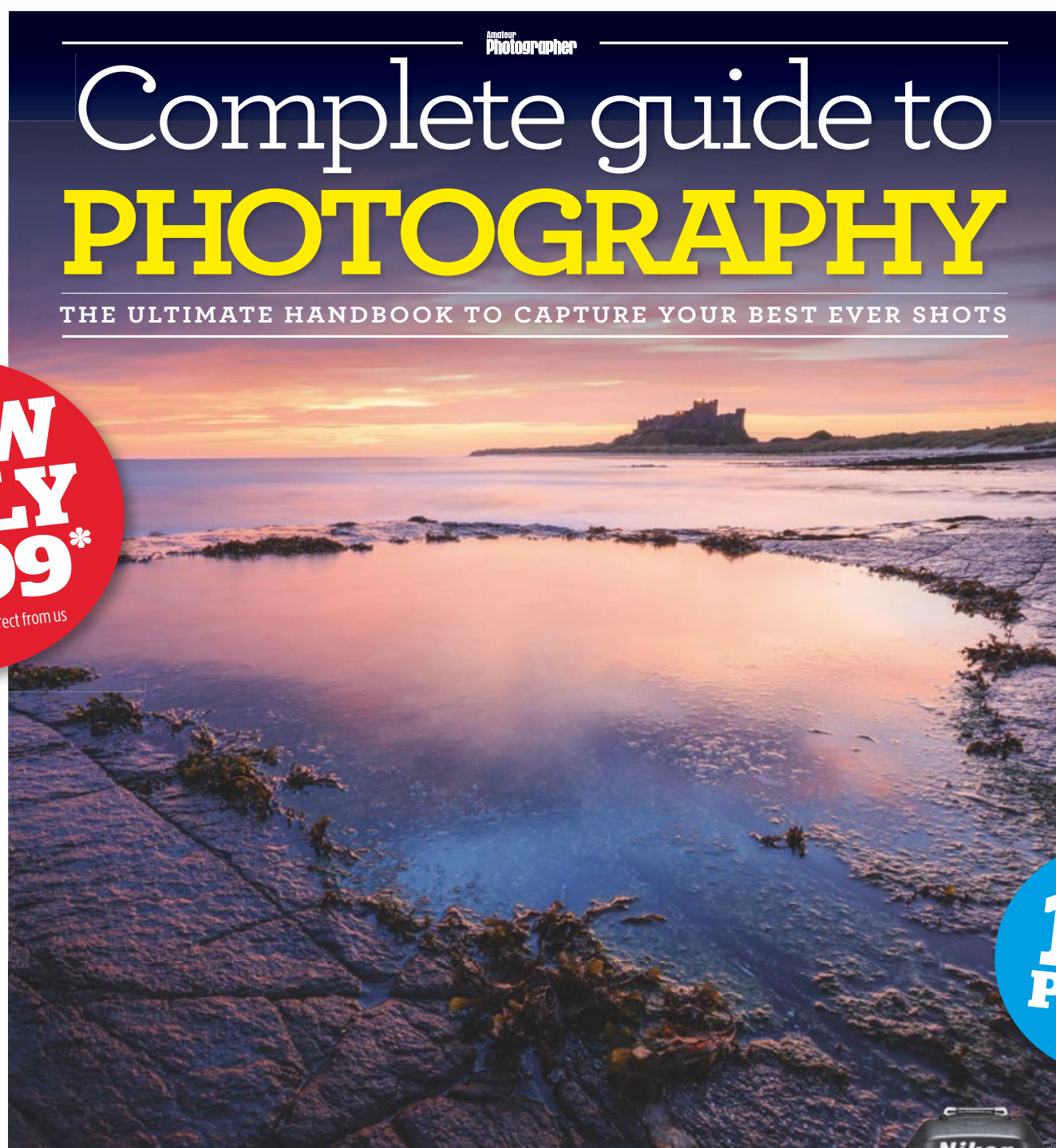
Manfrotto 055 and UniqBall head

6 I need my star and landscape shots to be rock-solid and level. This tripod and head combo does the job, be they on steep, boggy or wet terrain. The carbon-fibre tripod makes it portable for long hikes, and the ballhead has a self-levelling feature, so now my horizons are finally straight.

List of kit Canon EF 500mm f/4L IS II USM, BlackRapid RS-7 camera strap, Canon EOS 7D Mark II, Canon EOS 6D, Canon EF 16-35mm f/4L IS USM, Manfrotto 055 and UniqBall head, Lee Little Stopper, Lee grad filters, Canon PowerShot G7 X Mark II, Canon Extender EF 1.4x III, Canon EF 100-400mm f/4.5-5.6L IS II USM

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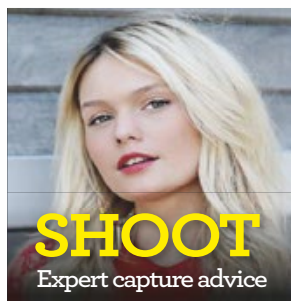


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Professor Newman on...

The optimal format?

With its 1in sensor, the Panasonic Lumix DMC-TZ100 is capable of matching full-frame - with limitations

Following Andy Westlake's test of the Panasonic Lumix DMC-TZ100 (AP 7 May), in which he suggested that it is the 'best pocket travel camera money can buy right now', I invested in one. This camera uses a 1in sensor with an active area of 13.2x8.8mm, giving a crop factor of 2.7 with respect to 35mm 'full frame'.

This sensor is large enough to qualify the camera for some quite serious photographic work. Ultimately, image quality depends on the number of photons that are captured in an image. As sensor technology generally performs at about the same level within any given generation of devices, the amount of light that can be captured for a given shutter speed depends on two factors: the angle of view of the lens and the area of its aperture or entrance pupil.

Neither of these figures is commonly quoted, and instead we have become used to 35mm full-frame 'equivalents'. Thus, we can say that the TZ100's 9.1-91mm lens is 'equivalent' to a

'25-250mm' lens on 35mm full frame (simply multiply the actual focal length by the 'crop factor'). In terms of the amount of light gathered, we can do the same by multiplying the f-number by the crop factor to get the 35mm 'equivalent', yielding f/7.5-16.

While these figures might not immediately look impressive, both lie within a normal range for a photographer. Many full-frame photographers use f/8 by choice, since it provides a useful compromise between depth of field and image sharpness. At this point it is worth considering that when it comes to viewing an image at a given size, both depth of field and diffraction blur are determined by the aperture diameter and angle of view.

A match for full frame?

So, the TZ100 can replicate the results of a full-frame camera over at least part of its range of operation. At wideangle, it can produce comparable results to a full-frame camera operating at an aperture of f/8 or smaller, and at

its telephoto end at f/16 or smaller. The 1in sensor is the smallest sensor for which this is possible with practicable optics, and therefore the TZ100 is the most compact long-zoom camera capable of matching full-frame results - but with limitations.

First, as soon as the full-frame lens is opened above f/8 (or f/16 at the long end), it is producing photographs that the TZ100 cannot match. Second, the TZ100 has a lowest ISO sensitivity of 125. Given that ISO determines image brightness at some given exposure (a combination of shutter speed, f-number and scene luminance), it is not susceptible to the 'equivalence' above. So, at an ISO of 125, the TZ100 is only collecting the same amount of light as would a full-frame camera operating at ISO 900. Therefore, if you set a full-frame camera at ISO 800 or below it will produce image quality that the TZ100 cannot match. Even so, in many cases the TZ100 will produce comparable results, with the great advantage that it fits in a pocket.

With a 1in sensor and 25-250mm equivalent lens, the TZ100 is a uniquely capable pocket camera



Bob Newman is currently Professor of Computer Science at the University of Wolverhampton. He has been working with the design and development of high-technology equipment for 35 years and two of his products have won innovation awards. Bob is also a camera nut and a keen amateur photographer

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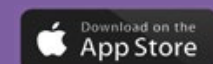


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OLYMPUS 45mm f1.8 M ZUIKO DIGITAL MICRO 4/3RDS.....	MINT £125.00
OLYMPUS 60mm f2.8 MACRO M ED MICRO 4/3RDS.....	MINT £299.00
PENTAX Q WITH 01 STANDARD PRIME LENS 8.5-40.5.....	MINT-BOXED £195.00
PANASONIC 45-75mm F4/5.6 LUMIX G X VARIO M 4/3RDS.....	MINT £219.00
SIGMA 10-20mm F4/5.6 DC EX HSM OLYMPUS 4/3RDS.....	MINT+HOOD £245.00
OLYMPUS 50mm F2 MACRO ZUIKO DIGITAL ED 4/3RDS.....	MINT CASED £365.00
OLYMPUS 70 - 300mm F4/5.6 ZUIKO DIGITAL ED 4/3RDS.....	MINT £225.00
OLYMPUS EC-20 TELECONVERTER FOR 4/3RDS.....	MINT CASED £245.00
OLYMPUS EX - 25 EXTENSION TUBE 25MM.....	MINT CASED £95.00
OLYMPUS HLD-4 BATTERY GRIP FOR E3 BODY.....	MINT £85.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY.....	MINT £335.00
OLYMPUS HLD-6 BATTERY GRIP FOR OMD-EM5.....	MINT BOXED £129.00
OLYMPUS FL-14 FLASH UNIT.....	EXC++ BOXED £69.00
OLYMPUS FL- 40 FOR OLYMPUS DIGITAL.....	MINT BOXED £59.00
PANASONIC LUMIX DMC FZ200 COMPLETE ALL ACCESS.....	MINT BOXED £225.00
PANASONIC G1 BODY COMPLETE.....	MINT-BOXED £95.00
PANASONIC GF2 BODY COMPLETE WITH ALL ACCESS.....	MINT BOXED £145.00
PANASONIC DMW-VF1 FINDER FOR PANASONIC.....	MINT BOXED £89.00
LEICA 14 - 50 D f2.8/3.5 LUMIX VARIO ELMARIT 4/3rds.....	MINT £175.00
SIGMA 30mm F2.8 DN MICRO 4/3RDS.....	MINT BOXED £115.00
SONY DSC-HX90V COMPLETE VERY LOW USE.....	MINT BOXED £275.00
SONY DT 30mm F2.8 MACRO SAM LENS.....	MINT BOXED £115.00
SONY ALPHA HVL-F36AM FLASH GUN.....	MINT CASED £129.00

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CANON 16 - 35mm f2.8 USM "L" MK 2.....	MINT BOXED £875.00
CANON 17 - 40mm F4 USM "L".....	MINT BOXED £385.00
CANON 24 - 70mm f2.8 USM "L" MKI.....	MINT BOXED AS NEW £695.00
CANON 28 - 80mm f2.8/4 USM "L".....	EXC++CASED £375.00
CANON 28 - 300mm f3.5/5.6 USM "L" IMAGE STABILIZER MINT-BOXED.....	£1,275.00
CANON 70 - 200mm f4 USM "L" IMAGE STAB + T/COLLAR-MINT-BOXED.....	£675.00
CANON 70 - 200mm f2.8 USM "L" IS IMAGE STABI MK1.....	MINT CASED £799.00
CANON 70 - 200mm f2.8 USM "L".....	MINT BOXED £745.00
CANON 100 - 400mm f4 USM "L" IS IMAGE STABILIZER.....	MINT BOXED £765.00
CANON 14mm f2.8 USM "L".....	MINT-BOXED £795.00
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CANON 28mm f2.8 EF.....	MINT £195.00
CANON 50mm f1.8 MARK 1 (VERY RARE NOW).....	MINT £135.00
CANON 50mm f1.8 MK II.....	MINT- £59.00
CANON 85mm f1.8 USM.....	MINT BOXED £195.00
CANON 100mm f2 USM.....	MINT- £265.00
CANON 100mm f2 USM.....	EXC++ £225.00
CANON 100mm f2.8 USM MACRO.....	MINT BOXED £295.00
CANON 17 - 55mm f2.8 USM IMAGE STABILIZER.....	MINT BOXED £395.00
CANON 18 - 55mm f3.5/5.6 MK II.....	MINT £59.00
CANON 18 - 200mm f3.5/5.6 EF-S IMAGE STABILIZER.....	MINT+HOOD £299.00
CANON 28 - 105mm f3.5/4.5 USM.....	MINT £125.00
CANON 28 - 135mm f3.5/5.6 USM IMAGE STABILIZER.....	MINT BOXED £155.00
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CANON 75 - 300mm f4.5/5.6 MKII.....	MINT £99.00
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CANON EF 1.4X EXTENDER MK I.....	MINT £125.00
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CANON EF 2.0X EXTENDER MK II.....	MINT BOXED £175.00
CANON EF 2.0X EXTENDER MK II.....	MINT CASED £179.00
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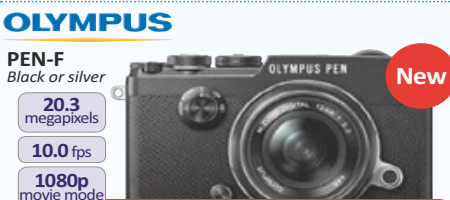
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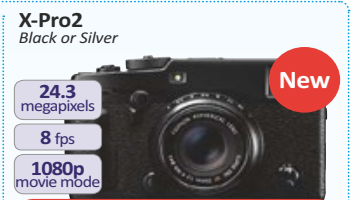
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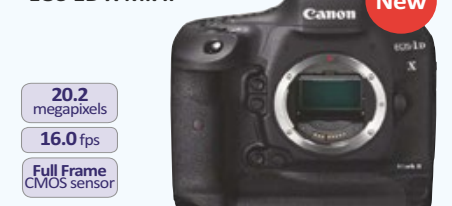
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35mm f/1.4L II USM	£1,799.00	600mm f/4.0L IS MK II	£8,895.00
35mm f/2.0 IS USM	£379.00	800mm f/5.6L IS USM	£9,899.00
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EF-S 18-135mm f/3.5-5.6 IS USM	£449.00		
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28-300mm f/3.5-5.6L IS	£1,879.00		
EF-S 55-250mm f/4-5.6 IS STM	£229.00		
70-200mm f/2.8L IS II USM	£1,599.00		
70-200mm f/2.8L USM	£999.00		
70-200mm f/4.0L IS USM	£899.00		
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AF-S 20mm f/1.8G ED	£669.00	AF-S 85mm f/1.8G	£429.00
AF-D 20mm f/2.8	£499.00	AF-S 105mm f/2.8G VR	£749.00
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AF-S 28mm f/1.8G	£569.00	AF-D 200mm f/4D IF ED	£1,249.00
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AF-S 50mm f/1.4G	£389.00	AF-S 500mm f/4E FL ED VR	£8,499.00
AF-D 50mm f/1.8	£119.00	AF-S 600mm f/4E FL ED VR	£10,999.00
AF-S 50mm f/1.8G	£189.00	AF-S 800mm f/5.6E FL ED VR	£14,799.00
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AF-S DX 12-24mm f/4 G IF-ED	£979.00		
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AF-S 16-85mm f/3.5-5.6G	£579.00		
AF-S 17-35mm f/2.8 IF ED	£1,499.00		
AF-S 17-55mm f/2.8G DX	£1,329.00		
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10-18mm f/4 OSS	£699.00	55-210mm f/4.5-6.3 OSS	£229.00
16-50mm f/3.5-5.6 OSS	£279.00	70-200mm f/4 G FE OSS	£1,249.00
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16-35mm f/2.8 Carl Zeiss T*	£2,200.00		
24-70mm f/2.8 II Carl Zeiss T*	£2,000.00		
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Available in black or silver

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12-40mm f/2.8 PRO **£719.00**
14-42mm f/3.5-5.6 II R MFT **£269.00**
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The K-1 features a 36.4 megapixel full-frame sensor with an AA filter simulator, Full HD video, a new SR II 5-axis shake reduction mechanism, and is compatible with numerous lenses.

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Body SRP £1,599.00

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Body SRP £1,399.00

NEW!

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Fujifilm X-PRO2

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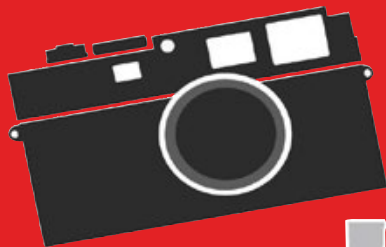
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Zeiss 12mm F2.8 Touit X.....	Mint- £549

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Olympus 14-42mm F3.5-5.6 Zuiko.....	E++ £59
Panasonic 14-50mm F2.8-3.5 OIS Asph.....	E++ £149
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Olympus 12-40mm F2.8 M.ZuikoE++ / Mint-	£495 - £499
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Olympus 14-150mm F4-5.6 M.Zuiko ED.....	E++ £299
Panasonic 14-42mm F3.5-5.6 Asph OIS E++ /	Mint- £69 - £79
Olympus 14-42mm F3.5-5.6 EZ M.Zuiko.....	Mint- £129
Olympus 14-42mm F3.5-5.6 M.Zuiko II R.....	E++ £79
Panasonic 14-45mm F3.5-5.6 ASPH G VarioE++	£129 - £149
Olympus 17mm f1.8 M.Zuiko.....	Mint- £279
Olympus 17mm F2.8 M.Zuiko.....	E++ / Mint- £129
Sigma 19mm F2.8 DN.....	Mint- £89
Panasonic 20mm F1.7 Asph II.....	Mint- £159
Panasonic 20mm F1.7 G Pancake.....	E+ £159
Voigtlander 25mm F0.95 Nokton.....	E+ £439
Panasonic 25mm F1.4 DG.....	Mint- £299
Olympus 25mm F1.8 M.Zuiko.....	E+ £199
Panasonic 35-100mm F2.8 GX OIS Vario. E++ /	Mint- £599 - £649
Olympus 40-150mm F4-5.6 R ED M.Zuiko E++ /	Mint- £89 - £99
Panasonic 45-200mm F4-5.6 OIS.....	E++ £159
Olympus 45mm F1.8 M.Zuiko.....	Mint- £139
Olympus 75mm F1.8 ED M.Zuiko.....	Mint- £489
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28mm F2.8 AFD.....	E+ / E++ £159 - £169
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35mm F1.8 G AFS DX.....	E++ £99 - £109
35mm F2 AFD.....	E++ £149
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45mm F2.8 D PC-E ED Macro.....	E++ £1,089
50mm F1.4 AFD.....	E++ / Mint- £179
50mm f1.8 AFD.....	E+ / E++ £65 - £79
50mm F1.8 G AFS.....	E++ £119
50mm F1.8 G AFS (Retro).....	Mint- £159
55-200mm F4-5.6 AFS DX G.....	E++ £89
55-200mm F4-5.6 AFS DX G VR.....	E++ £109
55-200mm F4-5.6 AFS VR DX G E++ / Mint-	£109 - £119
60mm F2.8 AFD Micro.....	E+ / E++ £199 - £229
60mm F2.8 AFS ED Micro.....	E+ £239
60-180mm f4-5.6 IX.....	E++ £49
70-200mm F2.8 G AFS ED VR II.....	E++ £1,289
70-200mm F4 G VR ED.....	Mint- £749
70-210mm F4-5.6 AFD.....	E++ £79
70-210mm F4-5.6 AFN.....	E+ £79
70-300mm F4-5.6 AFG.....	E+ / E++ £59
70-300mm F4-5.6 ED AFD.....	E+ / E++ £119 - £149
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105mm F2.8 AFD Micro.....	E++ £349 - £389
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300mm F2.8 IF ED AFS.....	E++ £1,849
300mm F2.8 IFED AF-I.....	E++ £1,599
300mm F2.8 IFED AFS II.....	E+ £1,789
300mm F4 AFS IFED.....	E+ / Mint- £529 - £639
400mm F2.8 AFS II.....	E++ £3,499
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500mm F4 P IFED AIS + TC16A Converter.....	E+ £1,249
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Samyang 35mm F1.4 AE AS UMC.....	E+ £279
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Sigma 50mm F2.8 EX DG Macro.....	E+ £129
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Sigma 150-500mm F5-6.3 APO DG OS HSM.....	E+ £399
Sigma 150-600mm F5-6.3 DG OS HSM Sport.....	Mint- £989
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Tamron 70-200mm F2.8 VC USD.....	Mint- £599
Tamron 70-300mm F4-5.6 Di VC USD.....	E++ £189
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Tokina 20-35mm F2.8 ATX Pro.....	E++ £269
Tokina 35mm F2.8 Macro DX ATX.....	E++ £229
Tokina 50-135mm F2.8 DX ATX Pro.....	E++ £329
Tokina 80-400mm F4.5-5.6 ATX D.....	E++ £199
Tokina 300mm F2.8 ATX.....	E+ £599
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Zeiss 21mm F2.8 ZF.2.....	E++ £899
Zeiss 25mm F2 ZF.2.....	Mint- £899
Zeiss 25mm F2.8 ZF.....	E++ / Mint- £399 - £449
Zeiss 25mm F2.8 ZF.2.....	E++ £499
Zeiss 35mm F1.4 ZF.2.....	Mint- £949
Zeiss 35mm F2 ZF.2.....	Mint- £599
Zeiss 50mm F1.4 Milvus ZF.2.....	Mint- £749
Zeiss 50mm F1.4 ZF.2.....	E++ £399
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Zeiss 85mm F1.4 ZF.....	Mint- £649
Zeiss 85mm F1.4 ZF.2.....	E++ £749
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TC-20 EIII AFS Converter.....	Mint- £249 - £269
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Nissin Di866 Flashgun MkII.....	Mint- £129
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SB700 Speedlight.....	E+ / E++ £129 - £169
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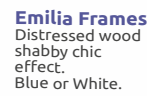
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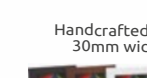
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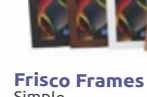
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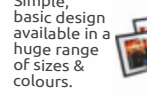
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64GB	£24.99

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Sandisk Extreme Pro 633X (95MB/s)

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64GB	£82.99
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Delkin USB3 Card Reader

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NB-9L for Canon

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NB-10L for Canon

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NB-11L for Canon

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LP-E8 for Canon

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LP-E10 for Canon

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LP-E12 for Canon

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NP50 for Fuji

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EN-EL9 for Nikon

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£84.99

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AAA GP Recyko 3+1 FREE

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AAA Energizer Extreme (4)

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£3.99

AA Lloydtron 2700mAh (4)

£6.99

AAA Lloydtron 1100mAh (4)

£3.99

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52mm	£14.99
55mm	£15.99
58mm	£17.99
62mm	£19.99
67mm	£22.99
72mm	£26.99
77mm	£29.99
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EOS 5D III + 24-70 f2.8 II	£3,798	10-18mm f4.5-5.6 IS	£199	70-300mm f4-5.6 IS	£377	100mm Macro f2.8 L IS	£699
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EOS 6D	£1,299	17-40mm f4 L	£549	200-400mm f4 L IS 1.4x	£8,699	400mm f2.8 L IS II	£7,698
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Fuji X-T2 Demo Day 10am - 4pm
Tuesday the 13th September 2016 -
Hasselblad X1D Demo Day 10am - 4pm

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18-250mm f3.5-6.3 DC £279
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70-200mm f2.8 DG £729
150-600mm f5-6.3 DG C £739
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190CXPRO4 £299
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055CXPRO3 £359
055CXPRO4 £374
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496RC2 £57
498RC2 £79
460MG £299
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Vyv Evo3 £129
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AT313 £149
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Canon 5D MK III Body	1495	Hasselblad 35-90mm f4.5/5.6 HCD	3295	Nikon AF DX 10.5mm f2.8G ED Fisheye	425
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Canon EF 100-400mm f4.5/5.6L IS USM	695	Hasselblad H1 Body with HC 3.2/150 Lens	2250	Nikon ED 500mm f4 P Lens	1500
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Canon EF 70-200mm f4L USM	395	Leica 90mm f2 Summicron M	1995	Nikon AF-D 105mm f2.8 DC	595
Canon EF 400mm f5.6L USM	695	Leica 35mm f1.4 Summilux M	2650	Nikon AF-S 300mm f2.8D ED Lens	549
Canon LC-5 Transmitter set	149	Leica 50mm f2 Summicron M	850	Nikon AF-S 24-85mm f3.5-5.6G VR	195
Sigma EX 8-16mm f3.5 HSM Canon	325	Leica 35mm f2.8 Summarit M	895	Nikon AF-S 18-300mm f3.5-5.6G DX VR	395
Canon EFS 60mm f2.8 Macro USM	199	Leica 50mm f1.4 Summilux ASPH	2295	Nikon AF-S18-200mm f3.5-5.6G VRII	295
Sigma 10-20mm f4.5-5.6 EX DC Canon	195	Leica M (240) Silver body	2700	Nikon AF-S 80-400mm f4.5/5.6G VR II	595
Canon BG-E16 Grip	140	Nikon 28-300mm f3.5/5.6G ED Lens	495	Nikon AF-S 80-400mm f4.5/5.6G ED VR	1295
Sigma EX-24mm f1.4 DG Art - Canon	29	Nikon 80-400mm f4.5/5.6G ED VR lens	595	Nikon D80 + 18-135mm VR	149
Canon EFS 10-18mm f4.5-5.6 IS	149	Nikon AF-S 80-400mm f4.5/5.6G ED VR	1295	Nikon D7200 body	595

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Contact Keith
email: cardie46@hotmail.com

or thru his website:
www.keithcardwellphotography.com

Marrakech Essaouira

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Final Analysis

Roger Hicks considers...

'Complicity', 2015, by Lola Ledoux



© LOLA LEDOUX

EFET is a private photo school in Paris. Every year it produces a superb catalogue of its students' work, which is handed out at the Rencontres d'Arles photography festival. Of course, some of the work is forgettable, but equally, there are some brilliant new photographers featured. Visit www.lolaledoux.com and you'll see just how good Lola Ledoux, the photographer of this image, is.

Lola specialises in animal photography, especially pets. Quite honestly, I'd have been astonished if someone had told me this would be something that would interest me, which shows how wrong preconceptions can be. This is not strictly atypical, either, as it's from her 'Complicity' series of people and animals together. It was a toss-up between me picking this

image or the one with the ballet shoes and pet rats. If that sounds improbable, ask yourself how probable this picture is.

Lola takes ideas and she realises them. There is a perfection to it that screams any high-end glossy magazine. Pictures that would be merely tacky in the hands of a lesser photographer are transformed into fashion plates.

A picture like this is not merely a question of getting a mate in because another mate has a pet python. Look at that hair of the model Sha Turrado, that make-up, that dress, that background, and indeed that python. Lola was at pains to credit the 'Master of Snake', too, when she gave permission to use this shot: Gabin Baudot. There are two others in the snake series, just as there are three pictures of the ballerina with the pet

rats and three of a girl and a pet rabbit.

Almost paradoxically, given the excellence of the portraits on her site, I found my attention increasingly drawn to the backgrounds. Reviewing the pictures in my head, rather than on screen, I realised that the subject matter was so striking and well photographed that I hadn't noticed the backgrounds, which led me to suspect that this was because they complement the pictures so well. I was right. They include pale Colorama (often subtly graded or vignettted), bright solid colours including a vivid red, dead black, urban steps, leaves on a woodland floor, and this 'jungle'.

If genius is an infinite capacity for taking pains, then Lola Ledoux is a genius. Even if she is not, she is a very good photographer, and one from whom we can all learn.

AP

Roger Hicks has been writing about photography since 1981 and has published more than three dozen books on the subject, many in partnership with his wife Frances Schultz (visit his new website at www.rogerandfrances.eu). Every week in this column Roger deconstructs a classic or contemporary photograph. **Next week he considers an image by John Williamson**



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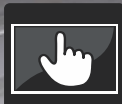


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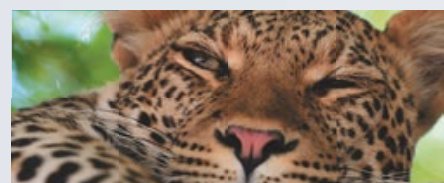
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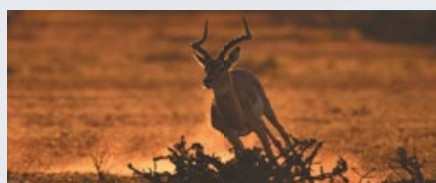
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